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MUSIC and wars are based upon ideas.

NO people are noted in history who were without art-culture.

ANCIENT systems of music, like ancient systems of theology, appear in strange guises.

NATIONS are more known by their writers, as Homer, Virgil, Shakespeare or Bach, than by their scientists or kings. Great personages are now remembered by some of Beethoven's dedications who would otherwise have been entirely forgotten.

AT the close of the middle ages, music was evidently mostly of a sensuous character. With the invention of counterpoint it became more intellectual, and was closer allied to mathematics, (seventeenth century). With Mozart it became emotional. Now it is becoming more and more psychological. Therefore, as an art, it shows a gradual ascent in the scale of intrinsic values, which partly accounts for its gaining so greatly in general estimation.

THE operas of Gluck are marked by the observance of certain dramatic proprieties; those of Bellini, by beautiful melodies and an absence of vigorous music, however much the language and situation may demand forcible expressions. The romantic operas of Weber are distinguished by the happy use made of the Volkslied. The military operas of Spontini are characterized by dramatic merit, clanging brass, and empty, pompous music. Those of Meyerbeer by extravagant shows, uncalled for by the libretto; also by indiscriminate mixtures of religion, love, war and ballets as of resuscitated nuns, &c., and especially by most ornate and characteristic music. Rossini's operas are marked by the presence of concert-like songs, requiring from the singers great facility in the rendering of rapid bravura passages. Wagner has contrived to give as brilliant scenic effects as Meyerbeer, and yet caused them to grow naturally out of the necessities of the action, and has avoided the flippant vocalization of Rossini, in paying the utmost deference to the requirements of language. The distinguishing peculiarity of these art works is: they are all founded on mythological subjects.

IT is a common experience that the children of parents of the inferior races are extremely quick to acquire knowledge up to a certain point, and that then they fail to proceed further. For instance, a boy of African birth may seize with great rapidity the ordinary rules of arithmetic and then stop, while an English boy may learn them with great difficulty, or even have them flogged into him; but subsequently he may gain a passionate love of the higher mathematics and become "the senior wrangler of the year." Similarly, in music, it is not uncommon to find persons unblest with mental powers above the common order who, being very fond of music and having the good memories and the powers of imitation peculiar to inferior races, soon acquire a certain facility of performance that is startling to persons possessing really greater powers. The former mostly become empirical practitioners and financially often reap rich rewards; but the latter, working on fundamental principles, are compelled to become composers, theorists, etc., and to grapple with some of the many problems that the art presents. The Whittaker case at West Point reminds us that it is not the man who is barely able to pass through an examination that is wanted for the service of the country, but he who, having learned principles, is able to apply them in original ways in the apprehension of hitherto unknown truths. In our art of music it requires a mind of a Bach order to project a fugue.

ORATORIOS may be conveniently divided into three classes: 1. The original form, or ecclesiastical oratorio, of which Liszt's "Christus" forms a modern and familiar example. 2. The dramatic oratorio, as the "Elijah" of Mendelssohn, in which the various personages are introduced as self-speaking. 3. The narrative

oratorio, in which the Biblical incidents are related; and 4. The concert oratorio, in which the vocal parts are more ornate and concertante in style than is usual in sacred music, as in the "Creation" and "Seasons" by Haydn, which stand in marked contrast to works intended for religious exercises. In the narrative style, the composer may dwell at will, spreading forth completely developed movements, whereas in the dramatic style he is bound to proceed as expeditiously as may be to the development of the plot, and thus sustain the interest. It is extremely difficult to accomplish this, and write music in the accepted oratorio style, which is contrapuntal and involved and, so far at least, more complex than choral marches or music in the part-song style. Bach in the "Passion," in order to avoid delay, has relinquished his favorite fugal forms, and only allowed himself leisure in the reflective passages. Mendelssohn in "Elijah" succeeded well with the first part of the work; but in the second the incidents are much less thrilling, and do not follow so rapidly, and therefore the dramatic interest is not sustained. It culminates at the end of the first part. By his marvellously beautiful music and happily chosen texts he has succeeded in eking out the second part, so as to make it symmetrical in length with the first and to gratify those hearers who are indifferent about the dramatic structure and can afford to dispense with a final catastrophe.

THE English cathedral composers gave their musical compositions a certain seriousness and dignity that were particularly well suited to the services of the church. The oldest of these writers produced anthems that may be truly enjoyed now, irrespective of all considerations of sacred services; for the part-writing was good, and the musical ideas were characterized more by tonal progressions than by rhythmic shapes. Up to a certain period, in no one instance occurs the secular and familiar rhythmic formula consisting of a dotted quaver followed by a semi-quaver and crotchet, on the second and third beats of a bar of common time. Such an expression would then have been hardly so much as thought of in connection with church music; although now organists who play secular marches on their instruments commonly employ them. Dr. Elvey, of the Chapel Royal, Windsor, was among the first of the composers who used this rhythmic form, inserting it once in his great anthem, "In That Day." It was then regarded as degrading to his work, and altogether out of keeping with the cathedral style, which, like the etiquette or duties of a cabinet minister, was not set forth in books of rules and restrictions, but depended upon usages and an innate perception of propriety. This piece of bad taste on the part of Dr. Elvey drew attention to the fact that rhythm is the secularizing principle in music. Since that time Wagner has been most outspoken in preaching this doctrine. He would find in the earlier English cathedral music specimens of art more in accordance with the essentially sacred style than anything now to be heard in Italy. Although ecclesiastical art in England is fast being modernized, and the "orchestration of the organ" has led to the introduction of rhythms peculiar to horns and trumpets, yet it retains the use of sublime harmonies and florid counterpoints, and a desire on the part of composers to write music worthy of the sacred texts and the occasion of their use still exists.

STYLES OF PIANOFORTE MUSIC.

RECENT progress in the art of playing on the pianoforte has been so great that it requires some little hesitation before we are ready to believe what is said respecting the mode of manipulating instruments with similar keys in bygone times. In early times these levers were struck with the full force of the fist, in the manner still practiced in chime bells. Before the time of Bach various modes of fingering the scales were in use, but no method employed the thumb, which is now so very important a member. Bach introduced the art of using the thumb, and also a novel method of playing upon organs with comparative ease, when the "action" was very heavy and large, as in old and awkwardly constructed instruments. This "Bach" touch is still found very useful.

As the clavichord, harpsichord and other precursors of the pianoforte did not give the performer the power to vary the power of the tones, it was usual to give a "beat" or other grace notes to those sounds that required a special emphasis, or to which particular attention was to be drawn. Hence the great number of embellishments then in use, that lead to the assumption that the performers were inordinately fond of meretricious ornaments. Compositions, however, in those days were, generally speaking, more serious and polyphonic than those of later date. With Mozart the melodies themselves became

more beautiful and flowing—that is, they were less stiff and angular than formerly—and the invention of the pianoforte (literally soft and loud) provided the performer with an instrument on which he could obtain an accent without the use of grace notes. The music for the pianoforte at this period somewhat resembled music for the stringed quartet arranged for two hands.

With Beethoven certain orchestral effects were sought. His great Sonata in B flat (opus 106) illustrates this fact. Up to this time the sostenuto pedal had been little used, but with the appearance of Thalberg it came into constant requisition. In order that it might be employed most freely, it was necessary to invent music having a series of chords, each of which would be dwelt upon for at least one bar. Then the pedal could be held down for this period and its full effect be gained. Hence any little operatic tune with feeble harmony was exactly what was required by fashionable concert pianists. The tune was popular. It could be easily played in various forms on the instrument, and as the chords were simple and seldom changed, the pedal could be held down while these simple chords were displayed in arpeggio. Thus the arpeggio became the principal feature in modern brilliant pianoforte music. With Chopin, this glorified arpeggio, traversing several octaves, gave way to forms of deeper meaning and to graceful ornaments of an original shape.

By Liszt the arpeggio of Thalberg was put to a richer use and the instrument treated as a miniature orchestra, ready to simulate the tone tints of the various instruments, the brilliancy of the trumpets, the liquid sweetness of the flutes and even the sylph-like and aerial harmonies of the harp. The art of playing octaves, shakes in chords, and other specialties, have greatly varied styles of performance, every concert player having prided himself on inventing and exhibiting at least one, and trying to make it fashionable or accepted by the composers for the instrument.

Mendelssohn confessed his inability to invent new "figures," and yet his "songs without words" show him to be far from wanting in the art of displaying themes with variety, as hardly any two of these are alike in general setting.

IMPROVING THE CLASSICS.

IN this busy age, and in the absence of great creative musicians other than Liszt and Wagner, practical musicians are occupying themselves with the editing, arranging, and putting additional accompaniments to works by others. Thus, the resources of the modern orchestra are brought into play in Handel's oratorio, and frequently with very questionable propriety; and often, in order that these accompaniments may be heard, the grand organ is silenced.

Some of these accompaniments are well designed and executed, and with a certain deference to the composer's assumed wishes; but others again are in very poor taste, as, for instance, the opening symphony to the chorus, "To Thee, Cherubim," in Handel's "Dettingen Te Deum," which was originally a duet for trumpets, is now sometimes heard from the wood instruments with added parts in the bass region.

The worst side of this inconsiderate tampering with works of high art is, that still more incompetent writers will lay hands on the productions of the best of the old masters, and make changes still more objectionable. One great pianist has thought proper to rewrite Chopin's Concerto in E. Weber's pianoforte works have been similarly treated to give the executants (who are unable to put their ideas in compositions of their own) opportunity to display them by giving *ad captandum* versions of the works of others.

The great composer, Raff, having stooped to meddle with the "Chaconne" of Bach, has thus made a gratuitous exhibition of his ignorance of the style of harmonization and various other peculiarities of Bach's manner, only to be learned by long-continued study of the great master's works and methods.

With an ostentatious parade of contrapuntal skill some really very cheap work has lately been put forward in the combining of a choral with the well known "G minor" organ fugue by Bach and arranging the whole for orchestra. Independent of the choral being predestinated to join with the fugue and other artful scheming here noticeable, the preceding prelude (from the forty-eight preludes and fugues) contains inserted counterpoints that are a direct insult to the composer, as well as being poorly contrived additions to one of the greatest creations of this mighty genius. The bringing together in one work of movements utterly unrelated indicates a want of perception of the fitness of things. The inserted passages in the prelude not only crowd the parts that already form an elaborate texture and thus detract from their perspicuity, but take a share of the attention of the hearer, of which they are unworthy. If Bach had chosen to insert more parts

he could have done so and made them equally eloquent. And if he had written the fugue on the Choral, or, as here, fitted the Choral to the fugue, he would not have made a parade of the Choral by its formal announcement.

In no case do we see evidence of any love and devotion to Bach, as in the accompaniments to Bach's works written by Moscheles, Molique, Best, Mendelssohn and Schumann. Even in the pianoforte transcription of this fugue by Liszt, if we do not find the work fairly presented, we at least are pleased to see with what passionate enthusiasm Liszt revels in this wonderful music.

Gounod also tries to show what he can do to improve Bach, and therefore takes a simple, artless prelude, consisting of a series of arpeggios, such as one might extemporize before beginning a set piece, and on this harmonic plan he constructs a passionate "Ave Maria," then softens the original, so that it is scarcely noticed, and Bach being thus virtually eliminated Gounod is all in all. It is strange that any composer should attempt to elevate himself at the expense of or even put himself in competition with the greatest musician the modern world has yet seen. Gounod might easily have constructed his own harmonic texture, and surely if Bach thought proper he could—yes, he really *could*—have made his prelude more elaborate.

This mixture of ancient and modern styles is always unpleasant. But unfortunately one seldom hears nowadays a composition by Bach and Handel that is not in some way modernized. Even the blameless Mendelssohn injured "Acis and Galatea," by the insertion of harmonies of which Handel never dreamed, and which, being truly Mendelssohnian, are utterly at variance with the joyous strains of Handel, and especially so in the chorus at the end of the first part.

This action of Mendelssohn is most unaccountable, for he venerated both Bach and Handel. His pianoforte accompaniments to the above quoted Chaconne show that he had become already deeply imbued with the spirit of Bach's music, and well practiced in the polyphonic style of the period. Therefore his treatment of it is more satisfactory than Raff's.

Now that Beethoven's sonatas are altered because our pianofortes have more octaves, and pianists wish to show off their octave playing, we may reasonably expect, if Wagner dies, some one will be found putting additional parts or altering existing parts in his scores, on some such grounds as these: A new instrument has been made, or a player wants to take a high note, or the harmonies are susceptible of improvement!! The wonder is that composers work so hard for posterity, for posterity has done nothing for them, and will probably do nothing but criticise and recast their most carefully planned works, to show how they should have been written. The question that starts up here is not, What is fame? but What is posthumous fame?

MINOR TOPICS.

WHEN composers begin to descend to writing pieces of a clap-trap order (often incorrectly at that) they seem to lose all judgment and to view things with a very dimmed vision. A correspondent takes exception to remarks made upon a composition of his sent for review. He writes that "a true musician should take notice and judge upon the merits of a piece of music intended for and offered to the public merely as a marketable article, and not as a work of art. One may as well pronounce the pieces of our best composers, such as Mozart's waltzes, songs, &c., or others, for example, written in the ballad or homophonic style, commonplace, weak and watery, simply because they are simple designs, simple melodies with simple harmonies, written for the people and not for the artist." The difficulty with our correspondent is that he does not clearly perceive the difference between plain, simple good music and trash of the worst sort; and still further, the innumerable degrees of excellence that exist between plain, simple good music and what he terms "works of art." No one condemns a piece for being simple, or even popular, if the ideas are fair and well presented; but even the vast public should be educated to a solid if not a *high* standard of excellence. To conclude, a piece may be very good of its kind.

SIGNOR VIZENTINI, who is at the head of the Imperial Theatre, Petersburg, has formed his company for the season commencing September 19, and which will end February 19, 1882. E. Beignani, R. Drigo and Carlo Corsi are the conductors and chorus masters. The sopranos embrace the eminent Marcella Senbrich, Maria Durand, Elvira Repetto-Tricolini, E. Fursch-Madier, Giglio Nordica and Elvira Sywid; while G. Tremelli, Giulia Prandi and A. Corsi will sing the mezzo-soprano rôles. The tenors chosen are Angelo Masini, E. Barbacini, L. Marconi, I. Corsi and G. Manfredi; the baritones, A. Cotogni, G. Bouhy, N. Devoyod and G. Vaselli; and the basses, E. Cherubini, P. Povoleri, L. Lombardelli, E. Scolara and E. Manfredi. In the course

of the season, besides the ordinary repertoire, which embraces the greatest masterpieces by every composer, the following novelties will be represented: "Roi di Lahore," "Jerusalem," "Jean de Nivelles," and "Stella." "La Juive" and "Romeo e Giulietta," of Gounod, will be revived after some years' neglect. Altogether, the season promises to be both brilliant and interesting, notwithstanding the grave political complications which exist at present in Russia.

THE Wagner of to-day is very different from the Wagner who existed in Paris years ago. At the theatre of Monaco, according to official notices, the evenings that will be devoted to representing his works will result altogether to his profit, as the entire receipts are to be consigned to the maestro for the purpose of aiding him to produce his new opera "Parsifal." From the 1st to the 12th of September there will be represented the following operas: "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan und Isolde" and "Die Meistersinger." From the 15th to the 26th the same works are to be repeated. In May, 1882, from the 27th to the 31st, "The Nibelungen Ring" will be given, which will be repeated from the 5th to the 9th of June. At these performances the free press list will be suspended, for even special correspondents of notable journals will be required to pay for their tickets. Wagner triumphs! Glory to Wagner!

THIS is how American musical events are chronicled in foreign papers. *Il Monde Illustré* announces that, for the national festival to take place in America on the 14th of October (the date of the country's discovery by Christopher Columbus), there is being prepared a monster concert of music and—*cannonades!* The orchestra is to be composed of 10,000 players and the famous chorus "Columbia" is to be rendered by 1,000 singers. The conductor will have at his disposal some electric wires in order to fire 100 "pieces," some 48 in the minor, 10 in E flat, 10 in B flat, 20 in B natural, 30 in G and 10 in D. Exactly at the finale all these "pieces" will be fired off at the same moment. Ought we to congratulate ourselves upon the fact that such things are believed (?) or reported about us, or is it a matter of sorrow? But America is undoubtedly a big country and only does big things.

THE eminent artist, Desiderata Artôt, who has recently appeared in opera in Leipzig with much success, conceived the original idea of singing "Il Barbiere" in several different languages. She sang the greater number of pieces in German, reciting the dialogue in the same tongue; but she rendered in the "Lesson scene" the value "Il Bacio" in Italian, Chopin's well known "Mazurka" in French, and a "Duet" in Spanish, with her husband, the baritone Padilla. The linguistic display equaled the purely musical one.

BRIEFS AND SEMI-BRIEFS.

....Rubinstein will be in Pesth this autumn.

....Marie Geisteringer has left Hamburg for New York by the German steamer Lessing.

....Carlotta Patti and her husband, De Munck, the 'cellist, are in Palermo giving concerts.

....Constantine Sternberg and his young wife sailed from Bremen per steamship Rhein on August 21.

....The advance subscription for the Gerster engagement under Strakosch, in New Orleans, is very heavy, and as much as \$3,000 premiums have been received for choice of boxes.

....The one hundredth concert of the second summer season at the Metropolitan Concert Hall was celebrated by a fine programme interpreted by Bial's orchestra and Lieboldt's military band.

....Marie Roze will not go out to America with Mapleson this winter. Her concert engagements in England, Ireland and Scotland will bind her until April, when she is to reappear in Italian Opera.

....Koster & Bial will change the character of their entertainments at the hall in Twenty-third street. The Berliner Ladies Orchestra has been engaged, and will begin a series of concerts on September 16.

....Boston is to have a busy musical season. Already announcements are made of numerous concerts, over one hundred of which are of a quality entitling them to be ranked as highly important musical events.

....The admirers of Hans von Bülow will be sorry to hear of his continued illness in Meiningen. He has presented the church there with a fine organ and given 1,000 marks to the fund to provide a suitable organist.

....The Theodore Thomas concert season has ended in Chicago, having proved a financial and artistic success. It is said that Mr. Thomas will repeat, next year, this season's success in the way of "summer nights' concerts."

....John Howson, lately singing in "Olivette" with the Comly-Barton troupe, and now at the Haymarket Theatre, London, in "Gibraltar," is having a new piece written for him, entitled "Straws," and from the pen of Clay M. Green.

....Messrs. Stephens & Solomon's new operetta, "Claude Duval," was produced last week at the Olympic Theatre, London. The first act was bright and pleasing, but the two

others were very wearisome. The operetta will probably have only a short life in its present form.

....Chicago *Tribune*: "The opportunities for flirtation are far too great at the Thomas concerts. Not only do the intermissions afford occasion for dangerous promenades, during which entangling alliances may be formed, but in the vast hall there are numerous retired nooks and corners, out of the way places, suitable to indulgence in soft dalliance of a character to quite appall prudent mothers and jealous husbands. Above all, the walk under the intoxicating influence of the moonlight south of the hall is calculated to destroy the last vestige of those puritanical ideas which have hitherto exerted so potential an influence upon the character of the inhabitants of Chicago. Men of forty, fifty and sixty years of age, men with short cropped white hair, men with bald heads, men with wigs and colored mustaches—evidently bachelors, or grass widowers, or deserted husbands—may be seen nightly in this moonlight walk assuming the airs and, as near as gout and other infirmities will permit, the agile gait of young "fellows," uttering silly nothings to women who are plainly neither their wives, sisters nor mothers. A society should be formed for the prevention of cruelty to these superannuated old beaux."

....There is a probability of the return of Signor Campanini for the coming season. Mr. Mapleson understands the popularity of the great tenor, and we may expect to see and hear again the foremost artist of the lyric stage. There is more than one reason for the return of Signor Campanini to New York. It is said that Signor Campanini takes much interest in the construction of the new opera house. His suggestions have been received with much favor in the matters of construction and internal arrangement, and it is not unlikely that his name will be associated with those who have subscribed to complete one of the finest places of entertainment in the world.

....Time was when almost any New York failure, vocal, instrumental or dramatic, was good enough to "send on the road" to our country cousins. But our country cousins have learned a thing or two, have become critical, and indignantly declare that they will have "the best or nothing." An exchange violently recounts the local arrival of a troupe "whose ear-piercing, soul-harrowing, mind-disturbing shrieks" will not be accepted in that community as "musical gems." Knowledge of musical art in America is evidently on the increase.

....The twenty-fourth annual festival of the Worcester (Mass.) Association will occur on September 26, 27, 28, 29 and 30. There will be nine concerts. The principal works will be Verdi's "Requiem," the "Creation" and "Elijah." In addition there will be a number of minor choral works, organ and orchestral concerts, and solo singing. The artists already engaged are Miss Kellogg, Miss Cary, Miss Winant, Tom Karl, Mr. Whitney, Mr. Remmert, and others of local reputation.

....The Emma Abbott Opera Company will open the Tabor Opera House, in Denver, Col., on Monday, September 5. This building, which is now completed, is said to have cost Gov. Tabor nearly \$500,000, and to be magnificently equipped. The Abbott Company, it is stated, are to receive \$20,000 for a two weeks' engagement, besides the traveling expenses from New York. The troupe will appear in this city early in the winter, Mr. John Lavine being the local manager.

....A Scandinavian correspondent says of a concert given at Bergen on the 19th ult., in aid of the Ole Bull Memorial Fund, that the concert hall was packed from floor to ceiling, and the greatest enthusiasm prevailed. Mrs. Ole Bull and her entire family were present. Emma Thursby, the star of the festival, had a brilliant success, and was serenaded after the performance. Over \$10,000 have been subscribed to the fund.

....Miss Abbott's costumes for the season are already beginning to excite the attention of the great West. A Chicago paper has had an interview, in New York, with the packer of a dressmaking establishment where the goods were being made ready for shipment. The dresses for the revised edition of "La Traviata" are appropriately described by the correspondent as "pure in tint and chaste in design."

....The Carreno-Donaldi Concert Company, consisting of Therese Carreno, pianist, Pietro Ferranti, buffo, Emma Donaldi, soprano, and Pauli Mongolo, accompanist, is open to engagement. It has been giving concerts at the Oriental Hotel, Coney Island. It will give its last concert at this great resort on next Monday evening. The troupe carries its own Weber concert grand piano.

....Sims Reeves, the veteran tenor, is to sing "Edgar" in Glasgow, which will be the last time that Scotland will hear the music from this favorite of many years. Shortly afterward his son, Herbert Reeves, who studies to imitate his father's manners and appearance, will make his debut in opera on the same stage as Arturo, in "Lucia," on which occasion Mlle. Valleria will be the Lucia.

....The Sydney (Australia) papers speak in highly eulogistic terms of Mr. Wilhelmj and his playing at the concerts he is giving there. Max Vogrich, the young Hungarian pianist; Kate Thayer, soprano, and Marie Conron also come in for a good word.

....The *Saturday Review* says: "Plenty of composers can sit down and write at any moment; but, unless they have

given some consideration to the subject, the chance is that what comes is not worth setting down."

...Lillie Vinton, a young lady with an excellent voice, and who filled a modest position in Mr. Daly's company last season, but made quite a hit one evening when called upon to fill Miss May Fielding's place, has been re-engaged by Mr. Daly for this season.

...Another American singer has just been engaged at the Paris Grand Opera. The new recruit is Miss Norton, who for two seasons past has been singing at St. Petersburg under the stage name of Nordica. Her debut in Paris will probably take place in May, 1882.

...William Carleton, now traveling with the Acme Opera Company, singing in "The Mascotte," left the troupe at the end of last month in order to come to New York for rehearsals of "Patience," shortly to be produced at the Standard Theatre. Mark Smith takes his place in the Acme Company.

...Carl Rosa will present a revised edition of Cowen's "Pauline" during the following season of English opera in London. It has been so thoroughly revised that there is little left of its original shape. The music of Claude, composed for a baritone, has been rescored for a tenor, the libretto altered, the character of Damas reinstated, and the entire last act rewritten.

...The Philharmonic Society of Jersey City proposes a series of oratorio concerts next season. The society numbers 175 singers, and is now established on a permanent basis. Dr. Damosch complimented it highly for its valuable assistance at the Festival last May, and under the efficient training it has received it may fairly claim to rank among the best choral organizations.

...The Hess Opera Troupe, including Miss Elsner, Miss Randall, Messrs. Peakes and Carleton, recently made a decidedly good impression in the "Mascotte," at the Grand Opera House, Chicago. Miss Elsner is rather new to the stage, but is spoken of in complimentary terms as a pretty girl, possessing a good voice and charming manner, and adding strength to the organization.

CORRESPONDENTS' NOTES.

BATAVIA, N. Y., August 26.—William Courtney, assisted by several professional people, will open the season at the Opera House on September 1, with a grand concert for the benefit of the Batavia Library Association. H. A. B.

BINGHAMTON, N. Y., August 20.—In these days of picnics and excursions when everybody seeks some cool retreat, together with recreation, little can be said of our activity in musical matters; still there are some things to write about. Edgar A. Robbins has been "summering" here. Mr. R. is the author of the "Lightning Course" in music. According to his idea there is a "royal road to music," which statement is contradicted by the best authority, and should be by every conscientious teacher. No art is worthy the name that can be mastered in a few lessons. It must be acknowledged that Mr. Robbins is a good musician. Kate Garvey, a leading soprano, has been married to Harry E. Gosford, a native of England. Frank Brigham, pianist, has returned home from a visit to Buffalo. H. Batcheller, cornetist, plays at the Centenary Church. He is a popular leader of bands. The City Guard Band continues to give excellent open air concerts at the Pagoda in the Court House grounds, and also on the lawns of leading citizens. The last concert given under its auspices, near the close of last month, was a real treat to the large audience in attendance—May Geary, violinist, Gertrude Scott, pianist, and Walter Miller, baritone, were among the number taking a part in the evening programme. Beman's Opera House orchestra has been busily engaged playing for lawn parties in Montrose, a summer resort in the mountains of Pennsylvania. The variety entertainments are billed now and then for an appearance in the Academy of Music. The Providence United Choir of two hundred voices, selected from the Welsh choirs of Scranton, gave a concert at Lester Hall a few evenings ago much to the delight of a large audience. The chorus, "Cum Sancto," Twelfth mass (Mozart) was sung; also, "The Heavens are telling" (Haydn), and several glees, including "When winds breathe soft" (Webbe), and one by a Welsh composer. The Young Musician's Glee Club, of twenty-seven male voices, sang the "Sailors' Chorus" by Dr. Parry, and "The Village Blacksmith," by Hatton. C. Davies, who makes a fine appearance on the stage, sang in his sweet tenor voice two pieces, the singing of which brought forth the enthusiasm of the house. A trio, "Fair Flora Decks," produced by Professor Jones, Evan Gabriel and Miss Gabriel, was thoughtfully and artistically harmonized throughout, and met with due appreciation. With the assistance of Miss M. Davies, the same artists sang "Sweet Night, be Calm." Other pieces were sung by the male voices, and Ida E. Teal, a very good pianist, played a Chopin waltz and other minor pieces. This young lady recently received the first prize at the Philosophical Society contest, held at Wilkesbarre. The Welsh singers were pleased with the neat and handsome appearance of our fair city. It has been announced in daily print that Rafael Joseffy, the pianist, will be here during the season of 1881-2. W. S. B.

BLOOMINGTON, Ill., August 25.—Musical matters, with us, are beginning to make a stir. Eva Mayers, a young pianist

of much talent, and a pupil of Dr. Mason, of New York city, gave a concert at the Opera House, on the 16th inst., to a good audience. She was assisted by H. Louise Warner (soprano, a pupil of Mr. Rivarde), Alida Beuter, Professor A. Beuter (Miss Mayers' first teacher), and John Skelton, cornet soloist. Miss Mayers played the Liszt Polonaise in E major, with a good deal of dash and brilliancy, exhibiting a fine technique. Miss Warner's singing was very pleasing; she shows a good school; her execution is clear and well defined. The concert was given as a complimentary benefit to Miss Mayers, who is a great favorite here. The Hesse Opera Company gave "The Mascotte," at the Opera House, to a large audience, on the 23d inst. Miss Randall, in the title rôle, and Mr. Peakes, as *Prince Lorenzo*, were very good. Carleton, as *Shepherd*, was very fine; his rich and telling voice was very much admired. The chorus was the best we have heard here for years. ARION.

BURLINGTON, Iowa, August 24.—As the new opera house progresses, public interest is daily manifested by the crowds of lookers-on, and the universal comment is that we shall have one of the best built opera houses in the West. The building committee is on hand every day, and watching everything, determined to have it complete in every detail. The Turner Hall Opera Company gave "Il Barbiere de Seviglia," last Thursday evening, to a good house. The amusement season will open with "Salsbury's Troubadours" in their new play, on September 7. This fine company will draw an immense house, as they are very popular here. Professor Heyner is preparing to commence teaching, September 1. I trust he will at once organize a good orchestra for the opera house. If he does, he will be encouraged on all sides, as we have no orchestra at present. MAX.

CHICAGO, August 25.—The Thomas concerts being over, there is absolutely nothing in the musical line to chronicle for Chicago. The management of the Kansas State jubilee, at Bismarck's Grove, on the 18th and 19th insts., has been unjustly and indiscriminately censured by the local press for the insufficient accommodations there provided. Now, I consider it my duty to say that this part of the programme was entirely under the supervision of the railroad company, and to it, if to any one, the blame attaches. The musical arrangements, under the supervision of Professor Charles E. Leslie, were most excellent, and that gentleman deserves credit, not only for his disinterested labors in the affair, but for the brilliant success, as well, which crowned them. The affair was, pecuniarily, a grand success; the only difficulty having been, as I have intimated, the insufficiency of room for the accommodation of the 20,000 auditors who attended. Professor Leslie, who has been ignorantly criticised on this account, is to be commended rather, as he and his associates voluntarily surrendered their own quarters, sleeping in nooks and corners, to accommodate the visitors. Let the blame rest where it belongs. On the homeward route, Emil Liebling gave, at the piano warerooms of Conover Brothers, in Kansas City, an impromptu request piano recital, on which he was highly complimented. Mr. Newell, of the Chicago Music Company, has just returned to his desk from the jubilee. George H. Broderick, solo basso of the jubilee, has recently returned from his tour with the Rive-King combination. He goes out this season in the lead of the "Lyceum Opera Company," consisting of Effie Butler and Emma Mabella, and Chas. H. Clark, G. H. Broderick and F. T. Baird, all well known Chicago singers. They have, so far, on their repertoire, "Martha" and Balfe's "Sleeping Queen." They will assist in lecture works, principally. G. B. H.

DETROIT, Mich., August 26.—Music in Detroit! It is indeed more from habit that I speak of music here, as we have really no music at all at present. And if there was, who would visit a performance and sacrifice an evening in such heat as we have had? But the temperature is moderating, teachers are returning from their summer rambles, vocal societies are bestirring themselves preparatory for their winter's work, and increased congregations begin to fill the but lately deserted temples of worship. Several German societies have attended, this week, the Sängersfest at Grand Rapids, and I presume that the songs of Schubert, Mendelssohn and Herbeck have been wafted over the ancient sand hills of that rapid city. Fred Clark, a very clever and active young teacher, is back from Buffalo, where he had been spending some weeks with his old teacher, Mr. Maas, now of Boston. F. H. Pease, organist of the Unitarian Church, left for a year's sojourn in Europe. Ere his departure, a grand complimentary benefit was engineered by Mr. Hahn; several amateurs assisted in helping the small gathering of personal friends to relish the exceedingly light programme. J. de Zielinski is back and busy with booking pupils for the coming season. Chaff, a local weekly paper, has secured for its musical news column a very able writer, who announces that J. P. Weiss is the local agent for THE MUSICAL AND DRAMATIC COURIER. * * *

ERIE, Pa., August 23.—Last evening the parlors of the Erie Liedertafel were filled with the members and friends of that society, for the purpose of hearing Belle Cole, the well known vocalist of New York. Mrs. Cole is the wife of J. C. Cole, late of Erie, and is the daughter of a well known musician of Jamestown, N. Y. For several years she has been one of the leading attractions at the Chautauqua assem-

blies. She has a strong hold upon the hearts of the New York music-loving people and at Washington and Baltimore she is lauded as a goddess of her art. Last evening her rich and cultured voice was displayed before the enraptured audience in some very fine selections, among which were selections from the opera of "Martha;" also, "Sweet Genevieve" and "Good By, Sweetheart, Good By." Mrs. Cole leaves for New York city the latter part of this week, but will always be welcomed to this city by a large number of friends. The public generally would be gratified if she could be heard in a concert at the Opera House before leaving. In addition to the chief attraction last evening, Mrs. Henkler, Theo. Seven, Chas. Ebisch, Professor Mueller contributed of their accomplishments (in the way of some very fine selections), thereby making the event a most agreeable and enjoyable one. E. H. Norris, one of our leading music teachers, is away on a vacation at Avon Springs, N. Y., and will return September 1. J. G. W.

HARTFORD, Conn., August 20.—Musical matters in this city are at lowest ebb tide; theatre doors have long been closed; churches ditto; choirs away on their vacations; teachers and pupils dispersed through the country. The bands have full possession of the field and are making the most of it. With an eye single to the replenishment of their treasures they are planning excursions to various summer resorts, offering, as an inducement, to fill the ear with sweet sounds while the eye is scanning the blue expanse and the nose sniffing the salt sea air. Like the Pied Piper of Hamelin they have but to play as they go, and crowds follow wherever they may lead—sometimes to Nantasket Beach, again to Rocky Point, and then perhaps to Coney Island. These excursions have been exceedingly pleasant to the patrons, and we hope profitable to the bands. The late Professor B. F. Leavens left a large and valuable musical library, which he was many years in collecting and which ought to be kept intact. It is especially rich in the line of English church music, which he ardently admired. Included in it is also a collection of instrumental concertos. As his music room was centrally located and the latch string was always out, musicians often dropped in of an evening to play with him. His daughter will probably carry along his former classes, and is musically qualified. R. O. Phelps has composed a "Polka Caprice" for the piano, which is brilliant and pleasing. Leader Sperry, of Colt's Band, compliments it by arranging it for the band to play at one of their popular concerts. OSCAR.

JACKSONVILLE, Ill., August 25.—Signs begin to exhibit of the fall opening of our various educational institutions, which are the vitalizing principles of Jacksonville life, and without which existence here would be "stale, flat and unprofitable." During the present summer months this "Athens of the West," supposed to be the abode of the graces and the shrine of the muses, has devoted itself chiefly to mammon, and the high altar, in reality, before which too many noble (?) Athenians have bowed is the "bucket shop" from Chicago. Johannessen and Bretherick are again with us after their summer voyages up and down the earth. Our musical people will welcome them as genuine soul-warmers. The concerts in the Park, this summer, of the Fifth Regiment band have drawn large crowds. A hint to Eckles. Unless that orchestra is improved by less brass and more wood, lightning will strike somewhere. OTHO.

LA CROSSE, Wis., August 26.—Miss H. Schell's farewell concert will take place at Opera Hall on August 30. She will be assisted by J. Tippmann, Misses F. and M. Losey, and Miss A. Pinkerton, which is a guaranty of making it one of the best of the season. BEN. MARCOTT.

LEAVENWORTH, Kan., August 20.—The event of the season has been the great jubilee at Bismarck Grove, under the direction of Professor C. E. Leslie, of Chicago, which closed last night. The exercises opened with a concert on the afternoon of the 18th, and closed on the evening of the 19th, giving four programmes in all. The chorus numbered fully 3,000 voices, and represented over eighty towns of the State. The parts were well balanced and under perfect control, and sung in a manner that surprised those who were ready to pronounce the whole a failure. They sang in good time and tune, and so distinctly that no one was at a loss to know the text, which is generally the exception instead of the rule. The best chorus numbers were "Oh, hail us, ye free," from Ernani; "City of Our God," from Leslie. Both choruses were well given and thoroughly enjoyed by the audience, to many of whom so large a chorus was a novelty. The main support of the chorus were two Chickering concert grand pianos, which did noble work. As strong as the chorus was, they could be heard at all times, and were fully equal to the task imposed upon them. Elegant in design and finish, rich and powerful in tone, they were greatly admired by all who heard them. The instruments were kindly furnished by Karl Hoffman, of this city, who has held the general Western agency for many years, and who is justly proud of their achievements. The other attractions were artists who, I believe, all hail from Chicago. Marie Litta, Zeline Mantey, Emma Mabella, Chas. A. Knorr, Geo. H. Broderick, Signor Steffanoni, Professor Emile Liebling. Miss Litta completely won her audience with her first number, and her popularity grew with each succeeding one. Her best numbers were:

Waltz, "The Siren," by Maretel, and Staccato Polka, by Mulder. The latter she sang in fine style, and was loudly encored. Litta can be sure of an audience, should she appear in this part of the country again. Miss Mabella was in good voice, and was well received by the audience. She sang "Nobil Signor," from the Huguenots, very effectively, and also the charming little ballad by Marzial, "Summer Showers." The fact that the audience was obliged to sit under raised umbrellas while she sang it, no doubt added much to the effectiveness. We shall be glad to see Miss Mabella again, although Madame Rumor has it that she soon will change her name. For this good fortune a certain basso is being held responsible. Signor Steffanoni came as the accompanist. I was disappointed in him in this capacity. I understand that he was ill most of the time, which may account for his playing so poorly; at any rate I hope so. Mr. Broderick sang fairly well. He was in good voice, but lacked the necessary fire and enthusiasm. I have noticed this fact before, and think that Mr. Broderick should try to overcome it. He sang "Honor and Aims," from "Samson," in good style, and also "Friar of Orders Gray." Mr. Knorr sang well, but made a substitution for the number we wished to hear, viz., Beethoven's "Adelaide." He sang "Laura Mine" three times, which leads me to think "Laura Mine" must be a favorite with him. To the writer the most enjoyable part of the programme was the piano playing of Professor Liebling. He shows good technique and a fine touch. His regular programme was all of the popular order, and he rendered it well. After the last concert he favored a few with some of the classics, among which was one of Chopin's scherzos, which he rendered in a very satisfactory manner; also one or two compositions of his own, showing him to be a thorough and painstaking artist. We hope to see him back again soon. As a whole, the jubilee was a decided success. Of the financial success, I am not prepared to speak; but, as to its effects on the musical status of this State, there can be only one conclusion. Plans are on foot for a similar gathering next season, and we sincerely hope to see it carried through, with a greater chorus, greater artists, if they can be procured, a better class of chorus music and a better appreciation of good music among the people at large. By reference to Professor Leslie's books I find that he, with a corps of twenty-eight teachers, commenced drilling the members of the chorus at their homes on the 1st of May. His route embraced over eighty towns and villages and the whole number drilled something over eleven thousand; of this number over three thousand made their appearance on the ground, some of them traveling three hundred and fifty miles to make the round trip, consuming altogether one week of time. Who shall say this is not a musical country. N. S. G.

PORTSMOUTH, N. H., August 29.—In my last letter I inadvertently reported the "Tourists" as under the management of Louis instead of W. A. Mestayer. This combination—Smith and Mestayer's—will open at Music Hall on the 25th inst. Although "confession is good for the soul," I do not wish to be convinced that I spelt Darley, of Philadelphia, with a "B." Barley and Rye, from a bucolic standpoint, are, naturally, associates; but, viewing the latter term in a spiritual sense, I can readily comprehend the position of THE COURIER when it concedes a possibility that compositor or proof reader may have lingered so fondly in contemplation of the word "Rye" that further scrutiny of my crooked chirography became a burden. The Church of the Immaculate Conception (R. C.) has undergone extensive repairs, and is now being frescoed by Schumacher, of Boston. The designs are very elaborate and embrace six cartoons on the ceiling of full size figures: the altar piece is, I believe, to be a highly wrought representation of the crucifixion. Some negotiations are under weigh with regard to a new organ, and, if my impressions are correct, with a leaning toward Roosevelt or Jardine. I do not know how large the instrument is to be; the capacity of the auditorium, however, is such as to warrant quite an ambitious specification. The pastor, Rev. Eugene O'Callaghan, has peculiarly endeared and adapted himself to his parish and to this community, and to his experience, discrimination and good taste must be attributed the present substantial condition of his church. He is ably seconded in musical matters by R. Edwin Rider, an amateur organist of experience and ability. As matters now stand, this church will have, if it does itself justice, the only good church music in the city. As the beach season approaches its close, the salt water musicians come forward for substantial remembrance of their services. Everybody has had a benefit, save the writer hereof. Harlow had a grand concert at the Sea View, Rye Beach, Saturday evening, August 31. He was assisted by Miss Fanny Riddell, soprano; William H. Lee, tenor; R. L. Reinwald, cornet; Frank Gilder, pianist, and an orchestra of twelve performers. The following programme was presented: Overture, "Poet and Peasant" (Suppe); Minuet (Schubert); Spinning Song (Mendelssohn); Waltz Song (Strauss); Rondo Capriccioso (Mendelssohn); Andante and Rondo, for five violins (Bohne); Rondo (Beethoven); Song, "If in the meads" (Gumbert); cornet solo, Polka (Cox); cavatina, "Sonnambula"; grand finale, Polka (Ripley). I can only report the fact, not being present. The same party—less soprano and orchestra—received a matinee benefit at Union Hall, Rye Beach, August 20, with this programme: "Poet and Peasant" (Suppe); piano, Cachuca Caprice (Raff); piano and violin,

Prayer (Schubert); Spinning Song (Mendelssohn); Song (Wallace); violin solo, "La Pavane" (Eichberg); cornet solo, "Silver Stream Polka" (Rollinson); piano solo, Tarentelli, "Calabraise" (Litolf), and Gavotte (Silas); selections from "Bohemian Girl." The different numbers were finely rendered and enthusiastically received. After the matinee, a hop. Braham's benefit at the "Wentworth," Newcastle, resulted (to him) in a profusion of costly gifts, in addition to a satisfactory financial addition to his treasury. His tents were folded on Monday, 22d inst., to be repitched at the Boston Museum the same night. I can account for the constant recurrence of the "Poet and Peasant" only from the popular pronunciation of the author's name and the supposed propriety of commencing every bill of fare, musical as well as edible, with soup. I have authoritative information that it is now permanently retired. Beach visitors are already turning homeward; those who are wise remain for the pleasantest season of the year. September and October in Portsmouth would tempt St. Simon from off his pillow or induce a New York editor or publisher to forsake his sanctum in order to enjoy his "opium cum digitalis." Pardon the freedom of the paraphrase; it is quite natural to a man who has discussed the various effects of morphia and kindred delicacies as a member of a coroner's jury for the last two weeks.

E. A. T.

RICHMOND, Va., August 27.—Pierre Bernard has completed arrangements for the musical attractions at Mozart Hall. Under his supervision and direction during the fall season, "Billie Taylor" will be given the first week in October, in grand style. The cast will be selected from professional and amateur talent, and the chorus will be large and well drilled. A new feature will be produced in the second act—the substituting of boys for sailors, instead of girls dressed as boys. The boys have been well drilled and rehearsed, and will acquit themselves handsomely. The second week, "Doctor of Alcantara," "Night in Rome," and, possibly, two performances of the ever popular "Pinafore." "Mozart Musicale" on 21st to a large house. J. M. Dennis, of Norfolk, Va., sang "The Joy Green" (by Russell), and "The Creole Lover's Song" (by Buck), in good style.

FOREIGN NEWS IN BRIEF.

...Amilcare Ponchielli and Filippo Marchetti have been nominated "Commandators of the Crown of Italy."...The *Gaulois* says concerning the accident which recently happened to Liszt, "that it has not had the grave consequences that were feared, but it only required a little, however, for the matter to have been very serious, indeed. Liszt went out from his residence to pay a visit, and while descending a winding staircase, his foot caught in the carpet, and he fell head foremost. It is a miracle he was not killed, since he was about ten steps from the bottom. His valet, Spiridione, was absent; and although a servant saw him, she was not strong enough to raise him up, for he had fainted, and was unconscious for several moments. Finally, having recovered his senses, Liszt got up by himself, and paid his visit as if nothing had happened. But he was put to bed for two days, after which he arose and began his usual work, for the vigor of his body had triumphed. The doctors, however, recommended him not to fatigue himself too much."...The celebrated tenor, Tamberlick, has obtained a noble title. It is "Nobile e hidalgo Basco," and has been conferred upon him by the four federal Basque councils. It is an honor highly prized in Spain....In the coming autumn there will be inaugurated with opera representations the new theatre of Pola....Gounod's oratorio, "Redemption," will be executed for the first time in England, having been purchased by Novello, Ewer & Co. for 100,000 francs. The work will be performed in August, 1882, at a religious festival....The Gewandhaus concert room, Leipzig, will celebrate this year the hundredth anniversary of its foundation. The first symphonic concert was given therein, November 21, 1781, under the direction of Adam Hiller....The *Gazette Musicale*, of Milan, has the following paragraph: The International Exposition of electricity, which will be opened April 1, 1882, under the direction of Mons. Berger, in the Industrial Palace, Paris, is already attracting attention from many scientists and curious individuals from every country. Music will play an important part in it, thanks to the telephone, of which the Americans were the first to make an incomparable vocal and instrumental conductor. One writes from New York that Edison, the celebrated electrician, thinks of establishing immense orchestras at Suez and Panama, which shall transmit their performances throughout the world by means of conducting wires. It would be far preferable and less costly to attach these wires to the Paris and London orchestras. (All of which may be a stretch of the imagination.)...The concourse of the singing societies that took place in August, at Wiesbaden, succeeded splendidly. There were over 2,000 singers....The celebrated Russian composer, Tchaikowsky, has recently published a new work, twelve compositions for piano, which give no proof of the accustomed boldness of the Russian composer, but which are very elegant and expressive. They are entitled, Etude, Chanson Triste, Funeral March, Deux Mazurkas, Song without words, Au Village, Deux Bals, Danse Russe, Scherzo and Reverie Interrompue. These pieces are published by Fürstner of Berlin, who has undertaken to issue all of

Tchaikowsky's compositions....Merskirch, the native city of Kreutzer, is about to erect a monument to him....Anton Rubinstein left London the day after his last recital, for Berlin, and from there for Peterhof, Russia. He made \$40,000 in eight weeks in Great Britain....By lapse of time, the copyright of the various songs of Henry Russell revert to him, and he announces his intention of revising and publishing them in a popular cheap edition....Patti alone can fill the vast Albert Hall, London, with an enthusiastic audience. While other singers do not gather a sufficient number of people to pay expenses, Patti at a recent concert drew \$8,500....It is reported that the prima donna Teresina Singer is soon to be married to a rich, noble and young Palermo gentleman....The Politeama Felsineo (theatre) has been destroyed by fire. It was closed at the time of the accident....*Il Trovatore* says that the concert room of the Gewandhaus, Leipzig, that was inaugurated the 21st of November, 1781, will celebrate this year its centenary. It adds: "With us, instead, the Orchestral Society died of starvation in the third year of its existence."...Saint Saëns is now engaged writing a symphony for the day of the inauguration of Victor Hugo's statue....*Le Guide Musical*, Brussels, says that Bolto's "Mefistofele," just now performed at Weimar, has not been so successful as was anticipated....Rubinstein will remain in Russia until the coming winter, writing at a ballet and an opera....At the Theatre Royal, Madrid, two new operas by two unknown composers are to be produced. They are "El Ultimo Abencerraje," by Pedrell, and "Mitridates," by Serrano....It is said that the Paris Opera House desires to secure the tenor Devilliers, to create the "Francesca da Rimini" of Thomas.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...John C. Ward has been awarded a medal by the Commissioners of the International Exhibition at Paris, 1878, in recognition of his services rendered as organist at the concerts given at the Trocadéro, by Henry Leslie's choir. The honors come late; but such awards have a good effect, as tending to encourage all efforts that are faithful and earnest.

... "Harmonie" stops were the invention of a celebrated Parisian organ builder, Cavallé Coll. The pipes used are of a narrow scale and have a hole bored in each one about midway of the turning. This prompts the speech of the octave above the note which would be produced by the pipe sounding its unbroken length. Registers made after this model have a tone at once clear, rich and penetrating. It is said that the idea of such construction had occurred previously to Sir T. Gore Ousley. Very few instruments now manufactured are minus one or two of these harmonic registers, generally being, however, of different pitch. They sound well alone or in combination with other stops, and serve to widen the possible effects to be obtained on the organ.

...A novel idea with regard to organ pedals has been experimented upon by a Mr. Heineken, of Sidmouth, England. He says that no less than thirty years ago he added to the pedals of his organ a set of sharps at the back, beside those in the usual place in front, and found that in this way the execution of several passages was thereby facilitated. In order to make this improvement of value the pedals have to be made of greater length, in order to insure easy action so near the back pins. These sharps and flats, underneath the performer's seat have necessarily to be played by the heel. This peculiar innovation would, of course, stand or fall when put to a practical test. As they are not in the way, however, no harm would be done by having them attached to the regular pedal board.

...Speaking to one of Mr. Roosevelt's chief assistants about the recent fire that occurred in the factory on West Eighteenth street some time ago, he said that the loss sustained was fully covered by insurance; but what could not be covered or made good by insurance was the unavoidable delay to business, and the consequent disappointment felt by purchasers whose instruments were injured in part or wholly destroyed, and who thus had to wait for several extra months before they were able to be supplied with the organs they had expected to receive at a certain time—a very important time in some cases. Mr. Roosevelt is so well stocked with contracts that it would be somewhat difficult for him to undertake to touch an additional instrument for several months at least. The good times have evidently come for organ builders, and they expect to reap a golden harvest while the sun of prosperity shines upon them.

...An English writer maintains, and it may be said rightly, that "pedals attached to the piano, either by roller, board, twine or gut, are a failure, for the vital principle of the piano is that the key must be struck, which is not the case with the organ; and thus, if the pedals are attached direct by either of the above methods, pedaling must necessarily be, to say the least, uneven and unsatisfactory, for the feet can never be expected to attain the delicacy of touch so requisite and even difficult for the fingers. Moreover, there is and must be considerable danger of injuring the piano." All of which is no doubt true; but the object for which pedals are attached to a piano is primarily to obtain a certain independence between the hands and feet, and not perfection of

phrasing, equality of tone, &c. These can be acquired on the organ after the chief difficulty has been overcome, and thus there is no necessity to pay attention to matters which come last of all and make the finished performer.

...Mr. Turpin says: "A great good would be immediately secured to the organ world if our organ builders would forthwith accept the plans and measurements concerning the keyboards, pedals, and relative positions of the draw stops." He refers to English organ builders and to the plans, &c., adopted by the majority of organists at the recent convention in London, held by the College of Organists. No doubt a "great good" would be secured by the organ world, not only in England, but also in this country, if organ builders could be persuaded to act in concert, but the trouble required to get them to do so would be something stupendous. Originality and peculiarity are not absent in the organic temperament of the organ builders, and for them to yield a cherished idea would be equal to their yielding a decade of their life.

...An English organ builder, of Kendal, Mr. Wilkinson, is erecting an organ for the Earl of Lathom which is unique in several respects. The pipes are of tin, the keys being reversed with regard to "blacks" and "whites," that is, the "naturals" are to be of black ebony, whilst the regular "sharps" and "flats" will be of ivory, in imitation of the kind of manuals in use in olden times. Whether such a wholesale following of ancient ideas is of any material benefit may be questioned, and if it is done merely for the sake of oddness there is absolutely nothing gained. When a departure is made from established usages it ought always to betray a design for something better than what has previously existed; otherwise the course of the persons engaged in the planning and building of an instrument is open to very serious questionings. The keyboard as it is fulfils all the purposes for which it is intended, and to change the colors used to their opposite is of no substantial benefit whatever. It is only a freak—an odd idea; but "payers" can be "choosers."

BRIEF PERSONAL MENTION.

BALATKA.—Hans Balatka, the admired conductor of the recent Chicago Sängerfest, has been in New York for some two or three weeks.

BOWMAN.—E. M. Bowman, the St. Louis organist, will shortly arrive in this city from Europe. He has been elected a member, on examination, of the College of Organists, London.

BROADWOOD.—The will of the late Thomas Broadwood has recently been proved under \$2,120,000. There is evidently money in the piano business.

CASTELMARY.—Armando Castelmarty has been representing the rôle of *Bertram*, in "Robert the Devil," with great success in Buenos Ayres. He is highly praised by the press of the city wherein he now is.

FOUQUE.—O. Fouque, the Paris musical critic, has written a highly interesting article on Glinka and Russian music in general in the well known journal *Il Ménestrel*.

GITTINGS.—J. Gittings, the chief pianist of Pittsburg, was in the city a few days ago.

GOLDMARK.—Mr. Goldmark is intent upon writing the music of a new opera, to be called "The Stranger," the libretto being by Felice Dahn.

HENSCHEL.—Georg Henschel is said to have collected almost three hundred compositions for the library of the Boston Symphony Orchestra, of which he is to be the director.

HILLER.—The first symphonic concert was given in the Gewandhaus, Leipzig, on November 21, 1781. It was under the direction of Adam Hiller, a well known musician of that time.

HOFMANN.—Heinrich Hofmann, the Berlin composer, has finished a new opera entitled "William of Orange."

LABITZKY.—Joseph Labitzky, the celebrated composer of dance music, commemorated recently his eightieth birthday.

MILLS.—S. B. Mills will soon return from the Catskill Mountains to resume his lessons in the city. As a teacher of technique he has no superior in the country.

NILSSON.—Christine Nilsson has been invited to Copenhagen to take part in the *fêtes* to be given on the occasion of the marriage of the Crown Prince of Sweden.

THURSBY.—Emma Thursby sang at Bergen a few days ago in aid of the Ole Bull Memorial Fund. She will remain some time in the North and sing at Christiania and Stockholm. Over 50,000 people went to hear her at Copenhagen.

TAMBERLICK.—Signor Tamberlick, the once great tenor, is not resting on his laurels, for he has been singing with much success in various countries of the Old World.

"A Midsummer Night's Dream" Overture.

It was the fortune of Mendelssohn in his lifetime to be taken up by cliques, which in some instances greatly overrated his genius. This was particularly the case in Leipzig and some other German cities. The natural result of this was a reaction, which went to the other extreme of depreciating his music as unworthy of respect. Mendelssohn's ex-

tremely fascinating manner, his high social position, his lovable disposition and affluence helped to increase his influence, and especially in England. In London he was welcome everywhere. His interest in and love of mental pursuits unconnected with music, caused him to revel in society of the best kind in this great city, and the reception accorded all his new compositions was so cordial and intelligent that he was extremely happy there. But it must not be supposed that he allowed himself to become idle or the influence of fashion to affect his productions. For everywhere we find him actuated by the noblest aims in the choice of subjects for musical purposes and in their treatment. It should be borne in mind that Mendelssohn's security from want brought him great temptation to neglect work. No necessity existed to force him to such continuous and exhausting efforts. Yet he labored as truly and persistently as a poor struggling artist. He worked so conscientiously to realize his cherished ideals, until death ended his labors, that in this respect alone he must be accorded the highest praise.

His "Midsummer Night's Dream" overture, one of his earliest productions, must be regarded as his most characteristic work. It is a marvelous result of inspiration and capability, of genius and study. It opens at once a new world to our admiring gaze, although we are well accustomed to dream of the original drama and dwell upon its delicious fancies. Shakespeare had led painters and other illustrators of his text to exercise their art in the attempt to realize his imaginings, had occupied critics of the most painstaking kind to unfold the beauties of his creation; but when he inspired Mendelssohn, it became doubly evident that as yet the subject of this dream was not exhausted.

It is really strange that the composer Mendelssohn, who was so devoted a disciple of John Sebastian Bach, and wrote in the contrapuntal style with such great earnestness of purpose, and in true sympathy with the spirit of the old masters, should excel so markedly in fantastic subjects. For counterpoint seems to demand first of all a solid part for the bass and a certain dignity of style, that is apparently foreign in nature to this fairy-like music and to the particular form of *scherzo* that Mendelssohn invented. Some of these *scherzi* are "worked out" in an orderly and thoroughly musician-like style, showing wonderful skill and consistency; and yet, notwithstanding this consistency and regularity, they are extremely excited, feverish, fitful and flurried, and suffused as with a hectic flush.

With reference to a fantastical, airy subject for musical composition, Mendelssohn himself says it is difficult to hit the right medium. If you grasp it too firmly it is apt to become prosaic and formal, and if too delicately it dissolves and does not become a well defined form. Facts should not become too dry nor fancies too misty. A comparison of the score of "Midsummer Night's Dream" overture with that of "Queen Mab," by Berlioz, played at the last Philharmonic concert, will show how markedly different are the ways in which these two great composers have treated a kindred subject.

It is most remarkable also that musicians (who, one might suppose, would be glad of a subject giving them so good an excuse for reveling at will in fairyland, indulging in unrestrained fancies) waited for Mendelssohn to open this new region for exploration before venturing into it.

In the second place it is acknowledged that he succeeded well in this his first essay. Thirdly, and stranger still, it must be noted that he accomplished his ends by employing the old forms so exclusively and with such (almost religious) reverence as to give his detractors an excuse for ridiculing him as pedantic. But by his thorough scholarship he compelled his seniors to acknowledge him as a master when he was yet very young (which Berlioz could not accomplish); and by this acquired knowledge, which he employed in the development of musical ideas, he gained for his productions a unity of organic structure which greatly raised their immediate value as art-products, and yet did not injure their fantastical character. In addition to all this he proved that the old forms had capabilities yet unknown, which was tantamount to inventing new ones. If Mendelssohn had not acquired the art of adhering to a certain unity of plan his works might have become too incoherent, shapeless and unsymmetrical to be accounted beautiful as wholes, whatever may have been the charms of various details, or however true the music might have been to the nature of the subject.

This "Midsummer Night's Dream" overture is as regular in its plan as the most commonplace allegro or first movement of a symphony, being also in the so called "sonata form." But beyond and above all this, it deserves to be pointed out that, although this work may be regarded as "programme music," yet it may be most thoroughly enjoyed simply as music, irrespective of all the dramatic intentions of the composer. No doubt thousands of persons hear it and play it in the form of an arrangement for the pianoforte with great gratification, and yet remain in ignorance of the fact that almost every phrase has its strongly marked characterization. The frolics of the knavish sprite Puck, of *Pear-blossom*, *Mustard Seed*, *Cobweb*, and of the lightsome throng of their nameless compatriots—as well as the roar of *Bottom*, &c., &c.—are all idealized herein; yet the music, simply as music, is good. The expressions of *Bottom* are such original and beautiful musical phrases that one hardly suspects the composer's intentions.—*Dr. S. Austen Pearce in Home Journal.*

Notes from Italy.

[FROM OUR OWN CORRESPONDENT.]

Rome, August 10, 1881.

At the fifth sitting of the Musical Congress at Milan, the bass tuba not having arrived from Munich, a commission of seven members was appointed to examine the gabusiphon and the pelitti bassetto, together with other Italian instruments, which may be substituted for the serpent or bombardone. Afterwards, however, it was unanimously voted that the president of the congress should alone be charged to examine the instruments best fitted to substitute for the serpent or bombardone. The congress then passed on to the fixed pitch question, which may be said to be the most important question yet discussed by the congress. One of the members, Mr. Montanelli, read a memorandum which he had compiled on the subject, and in which, on high authority, he proposed a universal pitch at 864 vibrations, instead of 870, as proposed by the Florence Musical Institution, and he presented a model constructed in the Galileo Galilei laboratory of Florence.

The friend to whom I am indebted for these little notes on the Musical Congress could not tell me the issue of the question, as it was not entirely settled when he posted his letter to me. In my next letter, however, I hope to be able to give you a perfect solution of the question.

My friend tells me that "Semiramide" and "Puritani" are the novelties in preparation for the autumn season at La Scala. Much discontent is manifested at the choice of these two operas. "Puritani," *meno male*, as the Italians say—but "Semiramide!!" There is but one supposition to make, beds are scarce; so La Scala offers its boxes as dormitories; and moreover, provides music to lull the weary wanderer to sleep. This is truly kind and, under these circumstances, there is really no reason to complain.

An anecdote is going the round of the papers which you may doubtless have heard; but if not I will be its echo: "Bismarck the great is, it appears, a fanatic in music, and is even a good pianoforte player and composer. Last year, it would seem, he even consented to sit down to the piano and play a piece of his own composition before Mr. Mancini, now Minister of Foreign Affairs in the present Italian government. 'In Prussia,' said Bismarck, 'political men find idle moments to study the arts.'

"It is the same in Italy," replied Mancini, and he sat down in his turn and played off by heart the very piece Bismarck had played, and which he had then heard for the first time."

It is to this little event, add the newspapers, that may be traced the present cordiality that exists between King Humbert's Minister and the German Chancellor. Mr. Bitter also, the German Minister of Finance, is said to be a great favorite with Bismarck on account of his musical talents. He is the author of the biography of J. S. Bach and of Philip Emmanuel and of William Friedmann Bach and also of a story of oratory music.

I copy the following from a Hungarian newspaper. We must pick up crumbs where we find them, you know. Well, it is respecting the celebrated Hungarian march, introduced by Berlioz in his "Damnation of Faust." It appears, then, that Franz Rakoczy, the hero of the Magyar independence wars, when returning from the battle of Szibó, where he was defeated on the 10th November, 1705, heard, for the first time, that air played by a zingaro—a certain Barua Miska (Michael Barua)—and it was he who called the air Rakoczy's March, in honor of the warrior. A descendant of Barua, the "handsome Zinka," made it known, playing it all over the country. At Stuhlweissenburg (Heaven forgive the Germans their long words), Zinka met a musician, the Abbot Vacek, who noted down the music, and afterwards the march assumed a perfect musical form under the composer Ruszicska's hands. It was then that it began to be varied, according to the practice of Magyar musicians. Many variations of the march have been written, and others are being daily improvised at the fancy of executants. And this is the story of the celebrated Rakoczy March.

At Piacenza, a new opera, "Zella," by Maestro Bolzoni, has been given with great success. The maestro was called out thirty times, and several of the pieces were repeated.

This is the year of theatre burnings. This week, a wooden theatre at Bologna has been burned down. A company of amateur actors had asked permission to give a performance in it, but the authorities refused, unless precautions against fire were provided. These, perhaps, would have been taken; but, in the meantime, whilst the amateurs were rehearsing, the theatre suddenly burst in flames. The fire was seen at a distance of ten miles, and was thought to be an aurora borealis. The authorities were right, therefore, in forbidding a performance in the building. Fortunately, the few persons on the stage could easily escape.

Do you know Caracciolo's music? If not, get it at once. It is being sung everywhere; by palace princess as by cottage spinning-girl. The prettiest pieces are "Danza delle memorie," "Canto del mulattiere," "Sogno fa," "Canto Irlandese" and "La mia fanciulla" (perhaps the prettiest of all). They can all be had for soprano, mezzo-soprano, contralto, tenor, baritone and bass.

In Rome, the theatres are empty, owing to the heat, which is terrific this year.

It is not yet known who will be manager for the "Apollo" next carnival. Strakosch is among the many talked of. In another letter I will give you all the articles to be agreed upon between the municipality and whomever who may be chosen to undertake the management. It is not an easy undertaking, I assure you. In the meantime, AU REVOIR.



NEW YORK, SATURDAY, SEPTEMBER 3, 1881.

SOCK AND BUSKIN.

....Tom Martin is sick of "Coney Island" and goes now with "The World."

....F. S. Chanfrau will, as usual, open the Boston Theatre early in September.

....The Hanlon-Lees Family will appear at Abbey's Park Theatre on September 10.

....Augusta Fay is the soubrette of Chanfrau's company, and a clever little actress.

....O. H. Barr has arrived in the city. He supports Chanfrau. A good actor.

....H. W. Mitchell, a sterling actor, will play the leading business with Marie Prescott.

....Marion Fiske will probably resume her old position with "Fun on the Bristol" company.

....Edwin Booth and family are still at Long Beach, L. I., where they have been for the past ten weeks.

....Bartley Campbell's "My Partner," was produced at the Grand Opera House on Monday evening.

....Leonore Simons, lately with the Fabbri Grand Opera Company, has joined Jarrett's "Fun on the Bristol."

....Edings & Cox have purchased of Leo Goldmark "The Princess of Bagdad," a powerful play by Alex. Dumas, Jr.

....Oliver Doud Byron inaugurated the season at Haverly's Brooklyn Theatre in "Ten Thousand Miles Away" on Monday evening.

....One of the most promising of young actresses is Regina Dace, who has been engaged to support F. S. Chanfrau this season.

....B. Macauley began the second week of his engagement at the Standard on Monday evening, in "The Messenger from Jarvis Section."

....At Niblo's Garden "My Geraldine" will be followed next week by a reproduction of "The World," which will be brought on from Chicago.

....Effie Vaughan, the bright little soubrette of the Prescott Company, has returned from Long Branch, where she has been spending the summer.

....Baker and Farren, character actors, produced at the Windsor Theatre on Monday evening "Up Salt Creek," a new play written for them by Robert G. Morris.

....Howard Paul, the manager of the Alhambra, London, Barton Key and Alfred Cellier were passengers on the Britannic, which arrived here on last Saturday.

....Kate D. Morris, formerly a great belle in Indianapolis, and last season a member of Daly's company, will play the juveniles with the Marie Prescott company this season.

....The Canada papers mention favorably Estelle Clifford, a society lady, who has recently adopted the stage. She is said to be very pretty and evinces great dramatic talent.

....Harrigan & Hart's new Theatre Comique, on the site of the old Globe Theatre, was opened on Monday evening, when the new play by Harrigan, entitled "The Meejor," was presented.

....Jennie Lee as Jo, in "Poor Jo," a character which she has played with great success in England for upward of five years, appeared at Haverly's Fourteenth Street Theatre on Monday evening.

....Signor Rossi intended to bring Signorina Ruta with him to play Juliet, Desdemona and Ophelia, but has abandoned the idea, and Louise Muldener will be his support in his American engagement.

....Adèle Waters, a new aspirant from the Pacific coast, made her appearance on Monday night in Detroit with Robson and Crane's company. Miss Waters serves in the company as leading juvenile.

....On Monday evening, at the Waverley Theatre, Brooklyn, "Robert Churchill," a new society play, was produced under the direction of Welsh Edwards, and with James E. Nugent in the title rôle.

....The Gosche-Hopper "One Hundred Wives" company will open the season at Poughkeepsie on September 12, returning thence in November, and afterward appearing in New York and Brooklyn.

....On September 12, Mr. and Mrs. George S. Knight will return to the stage here at the Grand Opera House. They have been acting lately in England in Bronson Howard's new play, "Baron Rudolph."

....Kate D. Mayhew has purchased several plays which are pronounced by critics to be very strong. She will star

during the coming season. Miss Mayhew is an accomplished actress and will no doubt prove successful.

....The Kiralfys have settled upon September 5 as the date of their presentation of the grand European spectacle of "Michael Strogoff" at the Academy of Music. In the various departments of the company—the cast, ballet, supernumeraries, &c.—no less than two hundred and fifty-five persons will be employed. In the second tableau of the first act they will all appear together on the stage. The scene is that of a gypsy festival at Moscow, and the contrasting costumes of the various nationalities—Russian, Tartar, Siberian, Turkish, &c.—will produce a very striking pictorial effect. The premiere of the ballet, Mlle. Bazano, arrived from Milan, where she has been dancing at La Scala, on Thursday morning. She is a young and rather pretty Italian girl, aged twenty, and has attained remarkable proficiency in her art. The full ballet will comprise sixty persons. The cast of characters will include George Rignold's brother, William, who assumes the rôle of the courier, Michael Strogoff; Charles Chapelle, a London actor, who plays Ivan Ogareff, the Russian spy; Ellie Wilton, a lady who has never had much opportunity in New York, as Nadia Fedor, the gentle heroine; George K. Edeson, late associate manager of the Park Theatre, Brooklyn, as Mr. Sharp, special war correspondent of the *New York Herald*; Allen Thomas as Blount, reporter of the *London Daily Telegraph*; Mrs. J. L. Carhart as Martha, the courier's patriotic mother; and Ada Nelson, said to be a robust English beauty of the Ada Cavendish type, as Zangari, the seductive gypsy girl. The music, which will be an important feature, is by Franz von Suppe, of Vienna, and was specially written for this spectacle. Anton Rubenstein, the pianist and composer, has contributed a bit of Russian melody called the "March of the Hussars." The arrangement of the ballet music is by Fred. W. Zaulig, the well known orchestral leader of this city. All of the scenery, costumes, armor, and stage effects will be new, and the right to the mechanical contrivances used in Vienna was bought in that city and copyrighted here. Ed. Roemer, of the Stadt Theatre, Leipzig, will supervise this department. The Kiralfys will give the original version of the piece as done in London, Vienna, Berlin, &c., slightly altered and rearranged for this stage. They have been having three rehearsals a day, and will have everything in readiness for the opening on Monday.

...."Cinderella at School" will be performed for the last time at Daly's Theatre this evening. The theatre will then be closed, and will be reopened on next Wednesday night, when Augustin Daly's new comedy, "Quits," will be produced. The cast of "Quits" will include James Lewis, John Drew, Digby Bell, W. J. Lemoine, Laura Joyce, Ada Rehan, Mrs. Gilbert, and Helen Tracy. "Quits" will be followed later in the season by Edgar Fawcett's new comedy, which is not yet named. On September 21 Mr. Daly will begin a series of matinee performances of serious drama, in which H. Pitt and Agnes Leonard will make their appearance. It is announced that throughout the season the Wednesday afternoon performances will differ from those given in the evenings and on Saturday afternoons. Among the actors of Mr. Daly's company who will appear at some future date are Marie Williams, May Fielding, George Vandenhoff, Jr., W. J. Nowlan, and Mr. Bedell.

....Lillian Cleves will begin her first season as a star at Allentown, Pa., on Monday, September 3, appearing as Justine in "Only a Farmer's Daughter," supported by a good company, in which will be Bertha Welby and several other well known performers. Miss Cleves starts out with a new wardrobe and with most of her season's time already filled. She bears a striking personal resemblance to Clara Morris, and possesses some of the traits of the near future æsthetic actress, at least those who ought to know make this claim.

....W. S. Coup's magnificent combination of trained animals and athlete performers will open at Madison Square Garden next week. Mr. Coup's name is a guaranty of the best that can be offered in the circus ring and of the utmost respectability in connection with a show of the class to which it belongs. The attractions promised are most varied. Three rings are to be pitched, and the ensemble of this gigantic hippodrome will be one of the most superb ever seen.

....The season of Mr. and Mrs. W. J. Florence's company will begin September 12, in the Globe Theatre, Boston. The company is composed of Levi Harris, W. Taverna, M. C. Daily, Hubert Ayling, Charles Dale, Frank Lamb, Oliver L. Jenkins, Edward Jones, Charles Petters, Joseph P. McElroy, Miss Ada Van Cortland, Ethel Greybrook and Annie Ellsler.

....Brooks and Dickson's programme for the season is fully arranged. They will represent Mary Anderson and John McCullough, and they will direct the business of Mr. Raymond, the Vokes Family, Mr. Goodwin and Miss Weathersby, Miss Davenport, the "Two Nights in Rome" company, Mr. Hermann, Mr. Emmet and Genevieve Ward.

....Daniel Frohman has begun work as director of the Madison Square Theatre, and says that "The Professor" will be kept upon the stage beyond its one hundredth night, which is now approaching and which will be fitly commemorated. The plans for an early production of Mrs. Burnett's drama have in consequence been given up.

....Marie Prescott is hard at work rehearsing her company, which opens the season at Indianapolis on September 15. Her dresses, most of them made in Paris, are magnif-

cent. Miss Prescott is very enthusiastic over her prospects. She is a brilliant woman and will undoubtedly prove one of our most successful stars.

....Kiralfy's version of "Michael Strogoff" was produced at the Academy of Music on Thursday evening. The cast of the play comprised William Rignold, Charles Chappelle, Allen Thomas, G. K. Edeson, H. Gwynette, Ella Wilton, Mrs. J. L. Carhart and Ada Nelson.

...."Felicia," with Rose Eytinge as star, commenced the season at Paterson on Saturday last. The company proved an exceptionally good one, and especially Georgie Knowlton, who made a marked hit as *Doloris*, the part played originally by Sara Jewett.

....The genial John Watson has arrived. He thinks of starting a laundry in this city. John went out with an "Olivette" company, which stranded in Rhode Island, and had to become Chinaman. In this manner he "raised the wind" and got safely home.

....Alex. Kaufman has returned from Lake Placid, where he has been rusticated for the past five or six weeks. He will soon commence rehearsing "Lazare; A Life's Mistake," which is said to be one of the greatest modern plays.

CORRESPONDENTS' NOTES.

BALTIMORE, Md., August 25.—At Ford's Grand Opera House the season of 1881-82 was opened on Monday night, with John E. Owens in two of his best rôles and supported by a strong company. During the vacation the house has been renovated and repainted and carpeted afresh. It has also been provided with electric lights. These are admirable for lighting the entrance and lobbies; but in the interior they are rather too brilliant. Mr. Owens undoubtedly stands at the head of his profession in his particular line of comedy, and does not, like other comedians, carry certain mannerisms or effects into all his personations; he merges his own individuality completely in his part. He was supported by R. L. Downing, Giles Shine, Mrs. Frankie McClellan, Blanche Thompson, and Mrs. Eberle. Mr. Owens was greeted with very cordial demonstrations on his first entrance, and they were protracted until they became almost embarrassing. The Opera House has been crowded every night during the week. Next week Mr. Owens is announced to appear in his great characterization of *Caleb Plummer*, supported by the distinguished actor Charles Vandenhoff. Albaugh's Holiday Street Theatre has been handsomely embellished during the past few weeks, and will be opened for the season on Monday evening, August 29. The attraction will be Barlow, Wilson, Primrose and West's Mammoth Minstrel Troupe. This company numbers some forty artists, and is said to be one of the most completely equipped minstrel companies on the road. Kernan's Monumental Theatre has been filled every evening during the week with audiences that have been much pleased with the excellent programmes offered by the manager. The olio consisted of Edith Sinclair and Ed. F. Barnes, Kitty Wells, Joseph Massey (who performed the extraordinary feat of walking on his hands on two telegraph wires stretched from the centre of the stage to the gallery), Moore and Lesinger, Frank Bush and others. The performance concluded at a late hour with the border drama, entitled "The Boy Scout of the Sierras," by N. S. Wood, supported by Kitty Pell as *Old Bet* and Maurice Pike as *Frits*. Incident to the drama are introduced the Indian steeds "Hassan" and "Abdallah." There have been good audiences at the Front Street Theatre during the week, and an excellent performance was given. The olio which preceded the drama was a good one. There were three "double team" artists, who gave good and funny acts, as follows: Morton and Bryant in first class song and dance, Weston and Hanson in a good musical sketch, while the Hogan Brothers—the Kickapoo dancers—in their merry Hottentot act fairly captured the house. Lab-da-dah Fred. Roberts sang a number of new songs, which were very entertaining. The entertainment concluded with the drama "Queen's Evidence," with J. H. Rowe as *Gilbert Medland* and Dan. A. Kelly, the manager of this house, as *Isaac*. He scored a big hit. W.

BATAVIA, N. Y., August 26.—Manager Ferrers has booked a large number of fine companies for the coming season, and altogether the outlook is promising. The improvements in the Opera House are now completed, and add greatly to the beauty as well as the comfort of the house. George J. Weiss, of this place, is ahead of J. Rial's "Humpty Dumpty" troupe as programmer and lithographer. H. A. B.

BUFFALO, N. Y., August 22.—Monday, August 22, the opening of the Academy of Music for the season, with the Clarke-Gayler Combination in "Connie Soogah," George Clarke in the character of *Corney McGrath*, assuming the disguise of *Connie Soogah*, the jolly peddler, with new and stirring Irish songs. The part of *Nellie Nolan* will be assumed by the versatile soubrette Jennie Yeamens. The Rogers Palmer-Graham Company, under the management of Hon. Dan Macauley, late Mayor of Indianapolis, will occupy the boards of the Academy all next week, presenting its new musical comedy entitled "My Sweetheart." The principal rôles will be sustained by the sprightly little actress Minnie Palmer and Mr. Graham. Jane Coombs will appear at St. James Hall on Friday and Saturday evenings, August 26 and

27, in two of her favorite rôles supported by a strong company. The regular season at the Adelphi Variety Theatre will open Monday, August 29, Joe Lang manager; Nick Norton stage manager; Mr. Trallis treasurer. A strong specialty company will have the boards the opening week.

L. N. K.

CHICAGO, Ill., August 25.—The great dramatic event of the present week has been the advent of A. M. Palmer's Union Square company at the Grand Opera House in "Daniel Rochat," now rendered for the first time, I believe, in our city. Everything that looks like a chair is sold before the red curtain goes up on the first act. The "Geneva Cross," it is presumed, will be the next production, to be followed by several other first-class plays during the company's eight weeks' engagement. At McVicker's Theatre "The World," in its last week, is as difficult of access as ever to late comers, and Brooks & Dickson, with James Morrissey, will have to come this way once more to gratify those who have missed seeing the wonderful piece during its present run. At Sprague's Olympic Theatre an Irish Land League piece, "Eviction," is drawing larger audiences than the house has held for some weeks back. Standing room is at a premium. On Monday, 22d, Hooley's will reopen with Henrietta Vaders and a good company. The Lyceum has been leased by a wealthy gentleman of this city for a term of years, and will be under the management of James S. Edwards, of Evansville, Ind., who is now in New York engaging people for the coming season. Haverly's new theatre will open on September 12 with Robson & Crane.

G. B. H.

DETROIT, Mich., August 26.—Thursday evening, the 18th inst., the doors of Whitney's Opera House were thrown open to the public, under the management of Fred C. Whitney, for a brief season of three nights, when Mr. Magnus' comedy, "Mrs. Partington," was produced with Charles Fostelle in the title rôle, Owen Fawcett as Ike, George Cain as The Judge and J. O. Sifton as The Deacon. On the whole, the comedy is a good one, but needs much pruning of the coarse and vulgar parts which abound here and there, before it can gain in favor with refined audiences. Whatever the intentions of the author and Mr. Fostelle, the most obtuse observer could have noticed that *The Judge* and *The Deacon* made the play a success. On the evening of August 25 the Detroit Opera House was opened to its numerous patrons, under the management of Charles A. Shaw. The play that is to occupy the board of that house for this week is "Wanted—a Carpenter," in which Gus Williams appears as Professor Conrad Keiser, and is supported by a fair company, of which Dora Stuart is unquestionably the best member. The old Variety Theatre has been torn down and in its place rises a handsome little building bearing the name of "Park Theatre," the management of which Charles White promises shall be first class. It opens next Monday.

FARGO, Dakota, August 23.—The Kate Putnam Combination Troupe opened in Chapin Hall August 16, and was liberally patronized by the good people of Fargo. Although the troupe named possibly would not have entertained a New York or Boston audience, yet the dearth of amusements here is such that the people turn out liberally and patronize anything promising a good evening's entertainment. Miss Putnam essayed to do *Fanchon*, and her shadow dance received merited applause; but the presentation of the play was far below the standard erected for it by Maggie Mitchell. Her *Olivette* and *Lena* the Madcap, was fair, but was not well supported by the members of the troupe. They left here August 20 to try their fortunes in the town of Winnipeg, Manitoba. At present we have but one rather indifferent hall for dramatic and musical entertainments, but a number of our citizens, headed by Colonel Yerkes, Mayor Chapin and Major T. S. Quincey have subscribed to build a good opera house which will be started early in spring. Our city is now without any entertainment whatever, waiting for the arrival of any other troupe whose fortunes attract them this way, of which you will receive due notice.

JUNIOR.

JACKSONVILLE, Ill., August 25.—Strawn's Opera House was opened on Monday night, 22d inst., with "Lost and Won," by the Bayse and Cotton combination. This is a new organization, and from its reception here I can assure it a successful season. "Our Boys" last night drew a rousing house—such a house as one enjoys to see, attentive, orderly and happy. During the vacation considerable improvements have been made in the Opera House. The decorations have been touched up, new scenery added and aisle mats laid down, for all of which the public will feel indebted to Manager Hugh Smith, who thus adds to its comfort and pleasure. It is to be regretted that such other changes were not made to insure life and limb as would have satisfied the public. Human life is something of greater importance than the pocket of the wealthy owner of the Opera House. So great is the apprehension of danger in the event of panic that some of our playgoers provide themselves with life preservers, in the shape of cords and ropes, before going to an entertainment here when there is a crowd expected. Think of it! An opera house on *terra firma* as unsafe as a steamboat on Long Island Sound.

OTHO.

NEWARK, N. J., August 26.—After an interval of several months' duration, the Park Theatre was opened for three nights for a preliminary season on August 18, when Mrs.

Everett's new American play of "Ruth, an American Wife," was presented for the first time on any stage. The play was not greeted with either large or enthusiastic audiences, and needs to be rewritten and to be presented by a better company before it will be a go. As it was presented it was dull and tedious, and Mrs. Everett, the author, who assumed the principal part, was very amateurish. The regular season will begin on September 3, when the Minnie Palmer-Graham Comedy Company will present for the first time its new play "My Sweetheart." Leonard Gray, the manager of the Park Theatre and Grand Opera House, has engaged the following attractions for the coming season: Campbell's plays of the "Galley Slave" and "My Partner;" "Legion of Honor," with Samuel Percy and Louis Morrison; "One Hundred Wives," by the Gosche-Hopper Company; "Felicia," with Rose Eytting in the leading part; "All the Rage," "Hearts of Oak," "The World," "Rooms for Rent," "Fun on the Bristol," Mitchell's Pleasure Party in "Our Goblins," a new comic opera "Our College Boys," "Hazel Kirke," "Strategists," "Won at Last," "Fun in a Photograph Gallery," "Tourists in a Pullman Palace Car," and the Rice Surprise Party. Among the stars of the season will be Mary Anderson, Janaschek, Fritz Emmet, Maggie Mitchell, Genevieve Ward, Annie Pixley, the Florences, Mlle. Rhea Harry Sargent's new star, and Josephine Lee in her great part of *Poor Jo*. Music, and especially the opera, will be by no means neglected. The Emma Abbott English Opera Troupe is booked for several nights. "The Mascotte," "Olivette," and "Billie Taylor" will be given by first class companies. The Troubadours will appear in "The Brook." The many fine attractions mentioned above show that Mr. Gray is alive to the wants of the theatre-going public. The old saying that the people of Newark would only patronize minstrel shows and the circus is heard no more since we have had a theatre such as the Park is. It is a beautiful little bijou theatre, second to none in the State, and metropolitan in its scenery, orchestra and attractions, and, managed by such an efficient manager as Mr. Gray, the public has supported it liberally. Many of the companies booked for this season played to large houses last season. Mr. Gray, having control of both houses in the city, will keep the Park for smaller companies and will play the stars and larger companies at the Grand Opera House. The season there will be opened on September 1 by Nick Roberts' "Humpty Dumpty" company, followed on the 2d by Jay Rial's "Uncle Tom's Cabin." The Newark people are beginning to ask why it is and what they have done that so many new plays are presented here for the first time. "Coney Island; or, Little Ethel's Prayer," that great emotional, serio-comic play now playing to such immense houses at the Union Square, first saw (for it was not seen by very many here) its initial performances at the Park last winter, and then we have had "Ruth," and now "My Sweetheart," on September 3; but anticipation is high over the latter, and there are many wishes for its success. The amateur societies are busy perfecting their plans for the coming season, and as soon as settled I will send full report of all of them.

FRANK.

RICHMOND, Va., August 27.—S. G. Pray, the courteous advance agent of Anthony, Ellis & Hathaway's "Humpty Dumpty," is in the city billing the company, and reports business so far first class. The following are underlined at the theatre: September 2 and 3, Fay Templeton Troupe in "The Mascotte;" 7th, Barlow, Wilson, Primrose & West Minstrels; 12th and 13th, Haverly's Mastodon Minstrels, forty strong; 15th, 16th and 17th, John E. Owens, under the management of John T. Ford. The season promises to be an active one, as Manager Powell informs me that he has only nine unfilled dates from September 28 to February 9. George W. King, of Philadelphia, has been appointed manager of the Virginia Opera House. At the Comique, Lizzie Aldine, serio-comic, John Goodman, R. Harry Davis and Belle Goodman, the wonderful child artist, opened on the 22d; business fair. Blandowski's Spanish students did not appear on the 22d, as announced.

F. P. B.

TORONTO, Can., August 25.—Both opera houses opened this week, with Ada Gray in "East Lynne" at the Royal, and "The World" at the Grand. The latter is drawing well.

FELIX.

UTICA, N. Y., August 20.—The dramatic season here is beginning to show some signs of life. Ada Gray and a very good company present "East Lynne" at the Opera House this evening. Anthony and Ellis' "Uncle Tom's Cabin" troupe will fill the boards at the Opera House on the evening of the 24th. The personnel of the company remains the same as last year. The City Opera House will be opened on the 24th by the Hibernian minstrels. The company will also appear at the same house Thursday evening, 25th. The company numbers eighteen ladies and gentlemen who played to good business all last winter. Happy Cal Wagner, one of the most popular minstrels on the stage, has organized a fine company for the season and will open at Troy, 22d; Saratoga, 23d; Ilion, 24, and will appear at the Utica Opera House, 25th. Nearly forty artists have been enrolled, many of whom have been long and favorably known to minstrelsy. Among them are Harry Lansing in his female impersonations, Quilter and Goldrich, character artists, Sage Richardson and Chas. W. Young, the former a great favorite in Utica.

E. H. W.



NEW YORK, SATURDAY, SEPTEMBER 3, 1881.

NOTES AND ACTIONS.

-F. Connor receives orders as fast as he can fill them.
-A. J. Ward, music dealer, Newport, R. I., has given a chattel mortgage for \$108.
-Calenberg & Vaupel sent a shipment to Canada last week of their new scale 7½ pianos.
-Quite a number of the Boston piano manufacturers have been summering at Saratoga.
-J. S. Wright, musical instrument dealer, Lincoln, Neb., has given a chattel mortgage for \$202.
-Among the shipments made this week, by J. & C. Fischer, was one to Valparaiso, Chili.
-The Mason & Hamlin Organ Company is kalsomining and otherwise renovating its warerooms.
-S. W. Hutchins, dealer in musical instruments, Wheeling, West Va., has been burned out. Insurance, \$2,500.
-The Mechanical Orguette Company is making a great display of sheet music, at the New England fair, Boston.
-The Weber pianos will be exhibited at the exhibitions to be held at Cincinnati, Milwaukee, Atlanta and Montreal.
-All of the out-of-town trade coming to the city are respectfully invited to visit the warerooms and factory of Jardine & Son.
-Col. Gray, of the Schomacher Piano Company, Philadelphia, was in town during the past week securing supplies for the coming season.
-Mr. Thompson, of the Ivers & Pond Piano Company, Boston, is spending his vacation in Canada. He visited Saratoga on his way thither.
-Charles Bourne, of William Bourne & Son, Boston, was in town last week securing supplies for the fall trade. He was returning from a Western trip.
-Guild, Church & Co., Boston, have recently occupied a new factory, in which machinery is largely used in the manufacture of cases and other material.
-Among the Philadelphians who are displaying largely at the New England Mechanics' Fair, Boston, perhaps one of the most notable, is the Schomacher Piano Company.
-Mr. Kohler, of Kohler & Chase, San Francisco, Cal., is at present doing the New England States, and will visit this city shortly. It is expected he will purchase largely.
-Charles A. Boyd, of G. R. Hanford & Co., Watertown, N. Y., left an order one day last week for an upright intended for exhibition at a fair to be held soon at Carthage, N. Y.
-Henry F. Miller, Boston, has just occupied a new factory in addition to the old one. B. N. Smith has received a considerable order for piano legs for use in the new edifice.
-The Chase Piano Company, of Richmond, have just completed a large addition to their factory, and soon expect to be able to send out one hundred pianos per month, to supply the increased demand of orders.
-Sohmer & Co. shipped this week to Pittsburg one of their grands for exhibition at the fair, which opens at that place on Monday. J. W. Hoffman & Co., their agents there, will exhibit it with other of the Sohmer pianos.
-The senior partner of a firm in Calcutta, Hindostan, visited the Mechanical Orguette Company's warerooms one day last week and, after examining the goods, left a \$1,500 order, and said that a \$5,000 order would soon follow.
-Owing to an increased demand for its products, the New Haven Organ Company has largely increased its manufacturing facilities. The instruments built by this house are said to contain all modern improvements and to be much appreciated by the trade.
-The Milwaukee Exposition Grand Triumphal March, by Gustav Bach, was written specially for the opening of the Exposition, and is well spoken of by those who have seen the music. It is dedicated to Henry M. Mendel, and is published by Wm. Rohlfing & Co., with an elegant lithographed title page, on which is a picture of the Exposition building, and another of the great organ.
-Wessell, Nickel & Gross, the celebrated pianoforte action makers, gave a picnic and summer night's festival to their employees at Elm Park last Saturday afternoon and evening. There were representatives present from several piano houses in Boston, Philadelphia and New York. The dancing commenced at two and was kept up till a late hour. All who were there pronounce it the pleasantest picnic of the season.
-Jardine & Son are building four new organs as follows: a \$7,000 one for St. David's Episcopal Church, Manayunk,

Philadelphia; a \$15,000 one for the Epiphany Church, Philadelphia; a \$5,000 one for the McKendree Church, Nashville, Tenn.; and a \$5,000 one for a Roman Catholic Church, Algiers, La.

...Sylvester Tower, Cambridgeport, Mass., has made some important improvements in his factory, whereby his manufacturing facilities are largely increased. Among his productions which are now popular are his pianoforte and organ keys and actions.

...A. Poppenberger who is well known among New York piano manufacturers, is superintending the making of the upright pianos for the New England Piano and Organ Company, and is bringing out a new style of upright, the distinguishing feature of which is that the back is left out, which makes it much lighter.

...Ernest Lavigne, of Lavigne & Lajoie, Montreal, was in town during the past week, and left a considerable order for uprights with Sohmer & Co. Mr. Lavigne says that, his house will most probably make the Sohmer piano become the most popular of all instruments throughout the British provinces. It is already in favor there.

...A reporter of THE COURIER stepped into Guest's music house, Burlington, Ia., one day last week, and found Mr. Guest away in New York and Boston, making arrangements for a big stock of pianos. Mr. Minton, Guest's right-hand man, reports business in the retail department good, and the wholesale unusually so.

...B. N. Smith, the well known piano leg carver of this city, has recently returned from Boston, and reports that while there he visited most of the piano factories. He says that every person he met reported trade during the summer months unusually good, and that from present indications the fall trade would be excellent.

...Lindeman & Sons report that the fall business has opened with favorable auspices, and state that their grands which they introduced about three months ago are meeting with much favor. The firm's pianos will be exhibited at the Cincinnati exhibition which opens next week. The firm's agents at that place, Lindeman Brothers, will have charge of them.

...Alanson Reed, of A. Reed & Sons, Chicago, was in town last week, and stated that one of the objects of his visit was to look around through the various factories of this city to secure, if possible, better pianos than those he has been handling. He visited, for the first time, F. Connor's warehouses, and said he was much pleased with the firm's instruments.

...Emile Levy, of E. Witzmann & Co., Memphis, Tenn., paid a visit to THE COURIER office during the past week. Mr. Levy is in town to secure stock for the fall trade, which, he believes, will be unusually large. The firm which he represents, is agent for several piano companies, among them A. Weber and Kranich & Bach. It also holds the agency for the Peloubet Organ Company, and handles as well as publishes sheet music largely.

...Owing to a continued increasing demand for its instruments, the Ivers & Pond Piano Company, Boston, has been compelled to build a new factory, which it is now putting up with all possible speed. With the present facilities the firm could only produce eight pianos per week, whereas the demand is said to average twenty-five. The new factory is being built in Boston, within easy reach of the warehouses, which will also facilitate matters, as the old factory was located at some distance from the city.

...Among the visiting members of the trade to the city during the week were T. S. Beckwith, of T. S. Beckwith & Co., Petersburg, Va.; Mr. Thompson, of Thompson & Co., East Liverpool, O.; W. K. Smith, of Smith & Nixon, Cincinnati, O.; A. H. Fischer and A. B. Judkins, Springfield, O.; E. C. Ricksecker, Bethlehem, Pa.; H. G. Hallenberg, Memphis, Tenn.; Messrs. Thomas and Clinton, of Cluett & Sons' Albany house; Mr. Wilmot, of Cluett & Sons, Troy, and Mr. Leiter, of Leiter Brothers, Syracuse, N. Y.

...The Emerson Piano Company, Boston, is making a magnificent display at the fair now being held in that city. It has erected in a select place an apartment for its own exclusive use, in which all of the specimens of its manufacture are exhibited. This apartment, which to a certain extent resembles a parlor in a millionaire's mansion, is richly carpeted and decorated in oriental fashion. It is said that the beauty of this apartment had nothing of the kind to exceed it in richness and taste at the Centennial. Mr. Carter has charge of the exhibits, and it is said does his part in an admirable manner.

...Strauch Brothers have this week occupied the new addition to their factory. It is twenty feet in front by eighty deep, and contains four floors. The machinery is being put in as fast as possible. Already several new moulding machines, planers, saws and small machinery, including boring lathes, are in place, and it is expected that everything will be in running order in a few days. The new structure is built adjacent to the old one, and is connected with it by large arched openings on each floor. The constantly increasing demand for grand and upright actions incited the proprietors to increase their manufacturing facilities.

...Ernst Gabler has taken out a patent for an improvement in pianos. The object of this invention is to provide

an upright or other pianoforte with means for regulating and graduating the size of the openings through which the waves of sound leave the instrument on their way to the ear of the hearer, so as to enable a skillful player by correct manipulation of the treadle, key, or lever that connects with the adjusting mechanism to increase or reduce the "swell" as it is termed of the sound and insure an entirely novel and superior musical effect. The invention consists principally in providing the instrument with suitable lids or plates by means of which the openings in its front or top can be closed, and in combining these lids or plates with mechanism, by means of which they can be gradually or suddenly and more or less opened to regulate the size of the discharge openings for waves of sound.

...Chas. J. Fugelman, of Sohmer & Co., died at his residence, 289 Bloomfield street, Hoboken, on Friday, August 19. The deceased was born in this city in 1849, and was educated at the public schools. About the age of sixteen he began to learn the turning business in his father's shop. In the year 1868 he engaged as bookkeeper with J. Bornhoeft, a prominent veneer manufacturer, where he attained a useful knowledge of the lumber business. In 1871 he entered the employment of Sohmer & Co. as bookkeeper, and in the following year was admitted to partnership in the firm. The funeral cortege, which was very large, included the employees of the factory, the Hoboken Young Men's Social Club, and the Euterpe Musical Society, also of Hoboken. The interment was in Hoboken Cemetery. All of the friends and acquaintances of the deceased speak of him in the highest terms and deplore his loss.

Western Pennsylvania Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

ERIE, Pa., August 23, 1881.

BUSINESS in pianos and organs in this city seems to be "booming." I called on J. J. Lejeal, our Seventh street music dealer, who anticipates a large fall trade. Mr. Lejeal handles the Sohmer piano and the Smith American organ. His sale of pianos will run six and seven a month. The organs he can not get fast enough to fill orders. He is also having a trade in the mechanical organette, of which he is disposing fifteen to twenty a month. He also reports a good trade in sheet music.

Wm. Sell, of State street, stationer and music dealer, is about to depart from the music line. Mr. Sell is manager of the Opera House, and is now away on his annual vacation, visiting New York city on his trip, looking for novelties for the fall and winter.

The Burdette organ factory is running on full time and can not fill orders. This is also the case with the Erie pipe organ factory.

J. G. W.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDING, CHICAGO, ILL., August 24, 1881.

GEO. P. Bent, sole agent for the "Crown" organs and sewing machines, has changed his Kansas City store to 1304 St. Louis avenue. He reports "a boom in organs."

A. H. Andrews & Co. have at present a large force of men at work putting their new grand opera chairs into the Grand Opera House, of St. Louis. They ship the same pattern of chairs to Caldwell's Theatre, in Omaha, and to Foster's theatre, in Des Moines. Manager Hooley has ordered chairs of this firm, for his balcony, to accommodate his patrons as well as the congregation of the People's Church (Dr. Thomas), which will worship there every Sabbath after September 1. This aggregates ten houses in this city seated with Andrews & Co.'s opera chairs. The following is from the *American Furniture Gazette*:

"The new theatre now being erected by J. H. Haverly will show some very fine specimens of cabinet work, noticeable among which are the opera chairs, which will be supplied by A. H. Andrews & Co. These chairs will be partly of iron and partly of cherry wood, with upholstering of wine-colored plush. The cherry will be finished of natural color to correspond with the other wood work of the theatre, and the iron work will be painted a harmonious color. The most novel and valuable feature about these chairs is a device for adjusting the backs. By this device, the back of the chair receives a sufficient inclination to add greatly to the comfort of the occupant; but that this inclination may not cause the chair to occupy too much floor room, or to unduly contract the aisle space, a simple change of posture by the sitter suffices to bring the chair-back to a perpendicular, thus adding six inches to the width of the aisle and permitting free passage between the rows. The seats are upholstered with springs, which is a comfortable novelty in theatre seats, and in addition to the ordinary wire hat racks beneath the seats is a clever arrangement for holding umbrellas and canes."

Gerberich Brothers are agents for the Emerson, Chase, Chickering, and Harrington & Co. pianos and for the Ithaca organs, at Mansfield, O. They report a large and rapidly increasing business.

Whitney & Raymond, 120 and 122 Champlain street, Cleveland, O., report business good, with their factory running to its full capacity. They are at present behind their orders; but,

are about erecting a brick building 45 by 105 feet, four stories high, which will enable them to accommodate their continually growing trade. The building will be ready for occupancy about September 1.

G. B. H.

An Organ Wanted.

New York, August 3, 1881.

To the Editor of The Courier:

I WOULD like to ask if there is in this city any large organ which could be rented by the hour for practice. I know there is such in other cities; but, not being acquainted much in musical circles in New York, I hope to get the information through your paper, of which I am a reader.

Respectfully yours, A STUDENT.

Ans.—We are not certain, but think that possibly you can secure what you want at Chickering Hall.—Ed.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

F. W. Helmick, Cincinnati, Ohio.

God Bless the Little Woman.....(song and chorus).....C. Baker.

It is impossible to speak of such pieces from a high musical standpoint, or even from any musical standpoint whatever, for they represent a low degree of knowledge and taste. For a piece of its class it is quite fair, and no doubt will become popular, as the words have reference to President Garfield's wife, and the conjugal devotion she has displayed toward her husband during his severe trial since he was so cruelly and purposelessly shot down by a lunatic. But the chorus is wretchedly harmonized, in imitation of most pieces of the same character. Why not have it correct, even if it is but of little worth?

Ed. Schuberth & Co., New York City.

1. Triumphal March.....(piano).....J. Durige.
2. Chant du Berceau.....(violin and piano).....Hubert de Blanck.

No. 1.—A march whose subjects are vigorous and effective. Even on the piano it can be played with much success, although on a brass band its effect would be altogether superior. Its rhythm is well defined, and if it lacks anything it is variety of treatment, which is difficult of attainment in such a class of works.

No. 2.—This piece is written in a musicianly manner, although the subject is not very interesting or original. A pleasing effect will be obtained by a good performance, and for an occasional piece in a concert it can be recommended. It is dedicated to the young violinist, Maurice Dengremont.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Instruction Books, Studies, Theoretical Works, &c.

FOR VIOLIN.

Henkel Karl.—Finger exercises for the violin. Book 1.....\$0.75
Books 2 and 3. Each......90

Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

PIANO SOLOS.

Behr, F.—Op. 24, "Loose Leaves." Four easy pieces, without octaves. No. 1, "Little Wag;" No. 2, "Fairy Song;" No. 3, "Gypsies' Camp;" No. 4, "In May." Each.....\$0.50
Drevient, F.—Op. 23, "La Desolazione." Fantaisie brillante......75
Fügel, E.—Op. 16, "Bunte Reihe." Six short compositions.....1.50
Gerville, L. T.—Op. 3, "The Carillon of Our Belfry." Impromptu......50
Jadassohn, S.—Op. 62, Valse Caprice......90
Keller, Bela.—Hungarian Dances. In two books. Each.....1.60

PIANO DUETS.

Hasse, Gustav.—Op. 46, No. 2 in G sharp. Instructive entertainment music......75
Kieffel, Arno.—Op. 5, "A Children's Festival." Eight pieces in two books. Each.....1.25

ONE PIANO, SIX HANDS.

Herbert, Th.—"Musical Flamelets." A collection of favorite operatic melodies arranged:
No. 4, "A Night in Grenada".....1.00
No. 5, "Norma".....1.00

TWO PIANOS, EIGHT HANDS.

Suppl. F.—Overture to his opera, "Banditenstreich." Arranged by Theo. Herbert.....2.00

PIANO AND VIOLIN.

Davidoff, Chs.—Op. 23, "Romance sans Paroles." Transcribed for violin and piano, by L. Auer......50
Hoffmann, Richard.—Op. 32, Fantaisie on Schubert's serenade, "Through the Leaves"......75

PIANO AND CELLO.

Bergsahn, Michel.—Op. 72, Grand Polonaise Heroique.....1.75

PIANO AND FLUTE.

Gariboldi, G.—"Un Carnaval de Plus." Fantaisie brillante on a celebrated Neapolitan melody.....2.15

PIANO, VIOLIN AND CELLO.

Vint, Henri.—Op. 2, Trio.....4.35

PIANO, VIOLIN AND FLUTE.

Burchard, C.—Favorite overtures arranged. Mozart—"Il Seraglio," "Marriage of Figaro," "Magic Flute." Each.....2.25

PEDAL ORGAN.

Merbel, G.—Op. 141, Concertant E flat minor.....1.00

PARLOR ORGAN AND PIANO.

Leybach, Y.—"Le Réveil des Chameaux." Duo Concertant.....1.25

PARLOR ORGAN AND VIOLIN.

Lux, F.—Fantasia..... 3.00
 PARLOR ORGAN, VIOLIN, 'CELLO AND PIANO.
Wagner, Rich.—Siegfried Idyll. Arranged by T. Druffel..... 2.75
 ZITHER.

Gutmann, Fr.—Song Album. Vol. I. Net..... .60
 Catholic Church Music.
Bauer, M.—Grand Mass in G, for mixed voices, with accompaniment of string quartet or organ. Two trumpets and tympani ad libitum. Latin words. Score and parts..... \$3.00

Vocal Compositions.

DEUTSCHE LIEDER UND GESAENGE.
Dessoff, Otto F.—Op. 6, No. 5, "Nelken." Lied für mezzo Sopran..... \$0.95
Gade, Niels W.—"Mariotta's Romanze," for mezzo Sopran, from his opera "Mariotta."..... .50

DEUTSCHE ZWEISTIMMIGE LIEDER.

Zameyska, Comtesse G.—"Marie." Romance für zwei sopran Stimmen..... .50

PART SONGS FOR FEMALE VOICES.

Reincke, Carl.—Op. 163, Zwölf Canons, für zwei stimmigen weiblichen Chor. German words only.
 Score and parts. Books I, II, III. Each..... 1.95
 Book IV..... 1.50

Overtures, Potpourris, Dances and Marches.

PIANO SOLO.

Genté, R.—"Rinaldo-Rinaldini March," from the opera "Nisida."..... \$0.50

PIANO DUET.

Faust, C.—Op. 296, "Zur Kurzwelt." Galop..... .40

PIANO AND VIOLIN.

Meyer, Carl.—Op. 21, Polka..... .50

ORCHESTRA.

Mayer, Carl.—Waltz on the popular tune. "Am grünen Strand der Spree." Net..... .35

FOREIGN TRADE ITEMS.

BRITISH.

....Mr. Blackman's good will and stock was sold by Puttick & Simpson on the 16th of August.

....The will of the late Thomas Broadwood has been proved under £424,000—nearly half a million sterling!

....For competition at the Wimbledon meeting Messrs. Kirkman gave a grand piano (won by Lieutenant Whitehead), and Besson & Co. a silver-plated duty bugle.

....The will of the late Mr. Sprague, of Finsbury Pavement, has been sworn under \$20,000. The business has been purchased by Mr. Peace, of Eagle Wharf Road, Mr. Goudge remaining as manager.

....A "copyright register" is announced as being in existence at 93a Regent street, which can be searched by concert givers and singers, for the purpose of discovering "protected" songs, &c., on payment of a fee of five shillings.

....The employees of Messrs. Novello recently enjoyed their thirty-fourth annual dinner at Elstree. Messrs. Ross and Price being chairman and vice, and J. Hall manipulating the pianoforte, the latter being lent by R. Allison & Sons.

....The first annual furniture trades exhibition was announced to be held at the Agricultural Hall on the 4th ult. and following days. One of the departments was to be devoted to the display of pianos, harmoniums, and chamber organs.

....Metzler & Co., London, have for sale the musical library of the late James Coward, which comprises one hundred and twenty-nine volumes of glees, madrigals, canons and cathedral music, including several classical works that are now becoming scarce.

....Bills of sale appear now to be a necessary integrant of our commercial system. It seems hard to deny a needy man the power of raising money upon goods that are assuredly his own. But the system has in many cases given rise to such grave scandals that the music trade have always looked askance upon these instruments. And so it must remain until the power of the bill holder is limited. While admitting his claim to priority, he should be compelled to sue and show cause similar to other creditors. No Bills of Sale Act will give the trade satisfaction, until in effect what we suggest is embodied in its clauses.—*Musical Opinion.*

....During the month of July an exhibition of ancient and modern musical instruments was on the tapis at the Alexandra Palace. We cannot say that it has been a very successful affair, or that it has been worth the expenditure of labor that the working committee—Messrs. Stiles, Burling & Burling, Rintoul, and others—have expended on the affair. The Alexandra Palace executive seem to have neglected it, and left the enterprise to chance. Instruments made by the following firms were exhibited: Messrs. Burling & Burling, Lister (Klemm's), Rintoul, Parfitt & Denham, Ellis Parr (Schiedmayer's and Haake's), Baynton, Russell, Stiles & Co. (Bord's pianos and Sterling organ), Capra, Rissone, and Detoma, Imhof & Mühle, and Besson & Co. Although the present exhibition was not too spirited, there is not the slightest reason why one should not be arranged—say for next May—to be held either at the Alexandra or the Crystal Palace, or even at the Agricultural Hall. It would need to be taken in hand earnestly and thoroughly; and if this were done we believe such a venture would be successful and profitable.—*Musical Opinion.*

The Violins.

IT was not until Stradiuarius had entered upon his fifty-sixth year that he attained his zenith and fixed his model, known as the grand pattern. Between 1700 and 1725 those extraordinary creations passed from his chisel as the masterpieces on canvas passed from the brush of Raphael. The finest of these specimens—like that possessed by Mr. Adams, the Dolphin, and by Mr. Hart, the Betts Strad.—fetch from £300 to £1,000, which last sum was offered by the Duke of Edinburgh for the Dolphin and refused by Mr. Adams. To try and describe these instruments is like trying to describe the pastes, glazes, and blues of Nankin china. Beneath the tangible points of outline, scroll, character, and variety of thickness and modification of form, dependent on qualities of wood known to the master, there lie still the intangible things which will hardly bear describing, even when the violin is under the eye—one might almost say under the microscope. A rough attempt by contrast may be made in detail. Take but one detail for the benefit of the general reader, the inner side curves and angles of the middle bouts. In Gaspar and Maggini these curves are drooping at the corners, longish and undecided in character; in Duifoprugcar it amounts almost to a wriggle. Nicolas Amati balances the top and bottom of his hollow curve with a certain mastery, but it still has a long oval sweep, with a definite relation of balance between the top and the bottom angle. Having mastered this sweep, Stradiuarius begins to play with his curves and angles. He feels strong enough to trifle, like a skilled acrobat, with the balance; he lessens the oval, and tosses up his lower corner with a curious little crook at the bottom; the top angle towers proudly and smoothly above it, yet it is always graceful—delicious from its sense of freedom, almost insolent in its strength and self-confidence. There is a touch about Stradiuarius here as elsewhere; it is that which separates the great masters everywhere from their pupils—Giulio Romano from Raphael, Savori from Paganini, Carlo Bergonzi from Stradiuarius. The freedom of Stradiuarius becomes license in Carlo Bergonzi and coarseness in Joseph Guarnerius; for, although the connection between Joseph and Stradiuarius has been questioned, to my mind it is sufficiently clear. Although Stradiuarius made down to the last year of his life, still, after 1730, feeling his hand and sight beginning to fail, he seldom signed his work. We can catch one, and only one, glimpse of him as he lived and moved and had his being at Cremona in 1730, Piazza Domenico. Old Polledro, late chapel master at Turin, describes Antonius the lute maker as an intimate friend of his master. He was high and thin, and looked like one worn with much thought and incessant industry. In summer he wore a white cotton nightcap, and in winter one of some woolen material. He was never seen without his apron of white leather, and every day was to him exactly like every other day. His mind was always riveted upon his one pursuit, and he seemed neither to know nor to desire the least change of occupation. His violins sold for four golden livres apiece, and were considered the best in Italy; and as he never spent anything except upon the necessities of life and his own trade, he saved a good deal of money, and the simple-minded Cremonese used to make jokes about his thriftiness, and the proverb passed, "As rich as Stradiuarius."—*Good Words.*

The Band on the Pavilion, Pier 1.

THE band playing on the Pavilion, Pier 1, under the direction of the well known trombone player, C. A. Cappa, has the following instruments: 1 piccolo, 1 E flat clarinet, 2 first B flat clarinets, 1 second and 1 third B flat clarinet, 3 horns, 3 B flat cornets, 2 trombones, 2 bass tubas, 1 euphonium, side drum and bass drum and cymbals. The performances given by this organization are of a uniform excellence, and serve to attract a considerable number of listeners both at the afternoon and evening concerts. The programmes are always interesting to the general public, and Mr. Cappa is evidently the man for the place and endeavors to bring his band to a good degree of efficiency, besides keeping the populace in his mind's eye. He is evidently surrounded by men who admire and respect his talent. Of course, a great attraction here is the cornet playing of Signor Liberati, who is a genuine artist in the fullest meaning of the term. After every solo he is applauded to the echo, and delights equally the ordinary listener as the cultivated musician. At nights the pier is always crowded, when the warmest reception is given to the band and the cornet soloist.

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 No. 244,922. Mechanical Musical Instrument.—Elias P. Needham and Charles A. Needham, New York, N. Y.
 No. 245,003. Piano Stool.—James W. McDonough, Chicago, Ill.
 No. 245,020. Combined Music Stand and Walking Stick.—Wm. H. Rushforth, Camden, N. J., assignor of three-fifths to Samuel H. Gray, John Burr, and William S. Scull, all of same place.
 No. 245,113. Mechanical Musical Instrument.—Oliver H.

Arno, Wilmington, assignor to the American Automatic Organ Company, Boston, Mass.

No. 245,238. Mechanical Musical Instrument.—Frank Stone, Worcester, Mass., assignor to the Munroe Organ Reed Company, same place.

No. 245,426. Mechanical Musical Instrument.—Oliver H. Arno, Wilmington, assignor to American Automatic Organ Company, Boston, Mass.

No. 245,461. Reed Organ.—Patrick J. Duggan, Boston, Mass.

No. 246,616. Key Board for Musical Instruments.—Carl Fogelberg and George W. Graves, Cambridgeport, Mass.

No. 245,641. Upright Piano Action.—Raphael E. Letton, Quincy, Ill.

No. 245,672. Pianoforte.—Louis Stremmell, Lynchburg, Va., assignor to Ernst Gabler, New York, N. Y.

No. 245,895. Theatre Appliance.—Nelson Waldron, New York, N. Y.

REISSUES.

No. 9,830. Mechanical Musical Instrument.—Henry B. Horton, Ithaca, N. Y. Original No., 496,529, dated Oct. 30, 1877.

No. 9,831. Mechanical Musical Instrument.—Mason J. Matthews, New York, assignor of two-thirds to James Morgan, Brooklyn, and John Nichol, New York, N. Y. Original No., 211,635, dated Jan. 28, 1879.

TRADE MARKS.

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Hamburg.....	14	805	4	915
Bremen.....	34	1,200
British West Indies..	1	65
Brit. Poss. in Africa..	21	820
New Zealand.....	1	80
Havre.....	†5	500
Mexico.....	†1	150
Central America.....	1	400
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China.....	2	219
Venezuela.....	2	35
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Brit. Poss. in Australia..	56	4,156
England.....	15	1,331	*720	\$2,590
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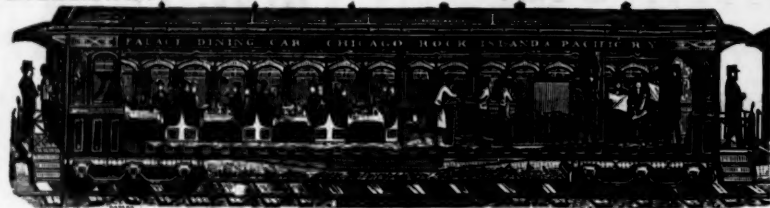
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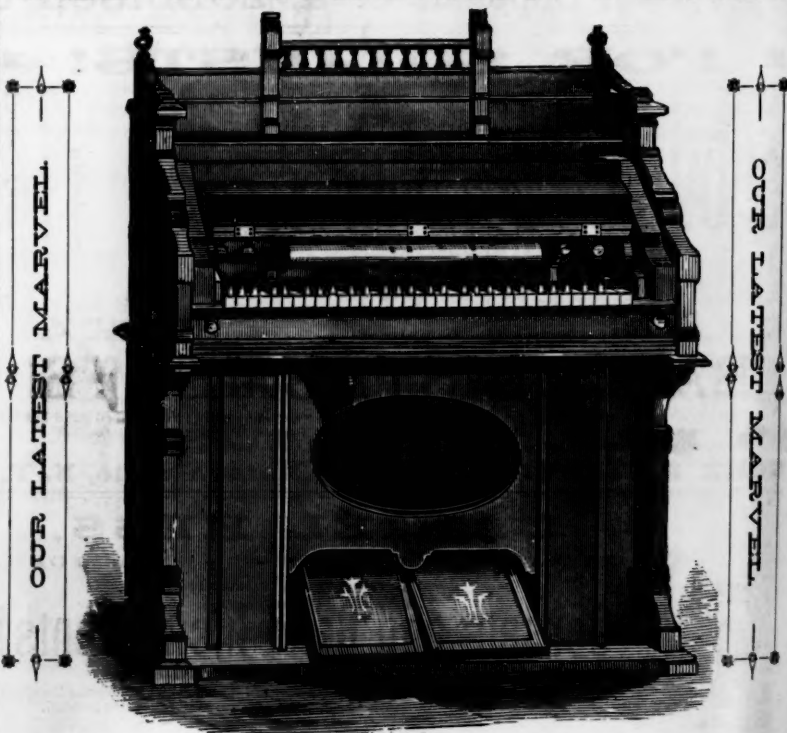
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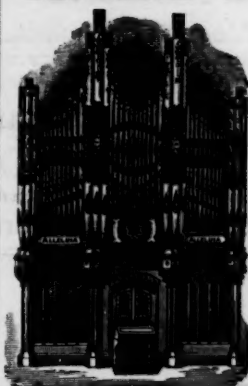
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